

HOOP AND STABILIZE PERFORMANCE KNITS

DESIGNS

IN MACHINE EMBROIDERY

6

**DYNAMIC
INDUSTRY LEADERS**

WHAT THEY REALLY
THINK ABOUT

TULA PINK
EMBROIDERS

*Make
This
Dress!*

Designer
fashion
using built-in
designs! p.26



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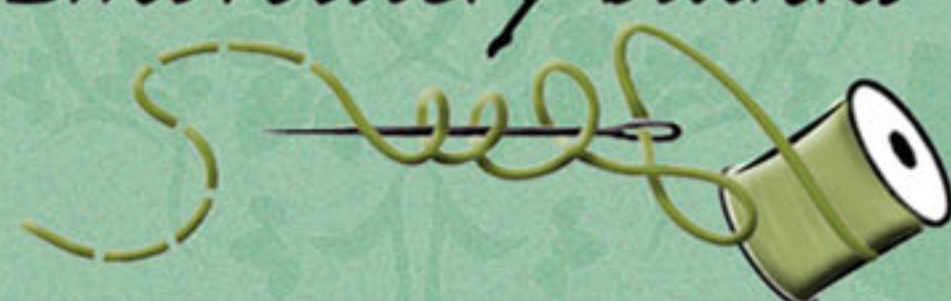
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Everything is Coming up Tula Pink

Tula Pink's beautiful artwork comes to life in stitches.
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A granddaughter's school art project was the inspiration behind this bag.
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A large, stylized Spider-Man figure is shown from the chest up, looking down. He is wearing his iconic red and blue suit with a black spider emblem on the chest. The background is a dark city skyline at night with illuminated buildings. In the bottom right corner, a Brother embroidery machine is shown with a Spider-Man design on its screen and needle plate.

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Explore lace, spray paint and
nature's beauty in Subtle Tees
on page 18!

DESIGNS

IN MACHINE EMBROIDERY

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Between Friends

What do our industry leaders think about on vacation? Work! That's not surprising considering their level of responsibility in the workplace. Read their forward-thinking questions in Great Scott's column on page 64 and see how relaxed they look on vacation.

Our annual black and white issue brings bold splashes of color mixed with the classic combination. It's fun to see how the addition of one bright color can transform a project. You'll love what Cathy Sundermann did with the simple canine command, 'Sit.' Her stitches tell a story with placement, color and direction. Turn to page 62 to see what she has in store for you.

Inserting zippers with an embroidery machine is an ongoing trend. What's hot now is a folded edge along the zipper tape just like traditional insertion methods. Debbie Henry's clutch on page 44 features a quilted front with a lining. Personalize the clutch with novelty findings and you've got a quick gift.

Tari Intardonato took a different approach to inserting a zipper into a bag with her embroidery machine. In lieu of a quilt front, Tari added a gorgeous embroidery design from none other than fabric designer Tula Pink. Tula's fabric artwork is full of intricate details which lend well to machine embroidery. Take a look on page 36 to see her fabric comes to life and then follow Tari's steps to create your own in-the-hoop bag.

From small to large, there's nothing more flattering than symmetrical embroidery stitched center front on a dress or tunic. Diane Kron's jumbo embroidery designs fill the front bodice of a custom summer dress and coordinate perfectly with the full black and white skirt. Best of all, this look can be duplicated with built-in machine designs or something from your own stash.

My Boho Classic on page 30 is a more subtle approach to symmetrical embroidery and features a continuous line of stitching in matte polyester thread. Framed by a purchased trim, it's a slimming effect for any figure. It just might be the look you need to spice up your wardrobe.

Happy Stitching!

Eileen Roche,
Embroidery Expert &
Editor of Designs in Machine Embroidery

"From small to large, there's nothing more flattering than symmetrical embroidery stitched center front on a dress or tunic."

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WHAT'S NEXT

What's New In Designs

By Rebekah Brown



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OESD's Super SPREE is a fun, hands-on event for embroidery enthusiasts of all skill levels.

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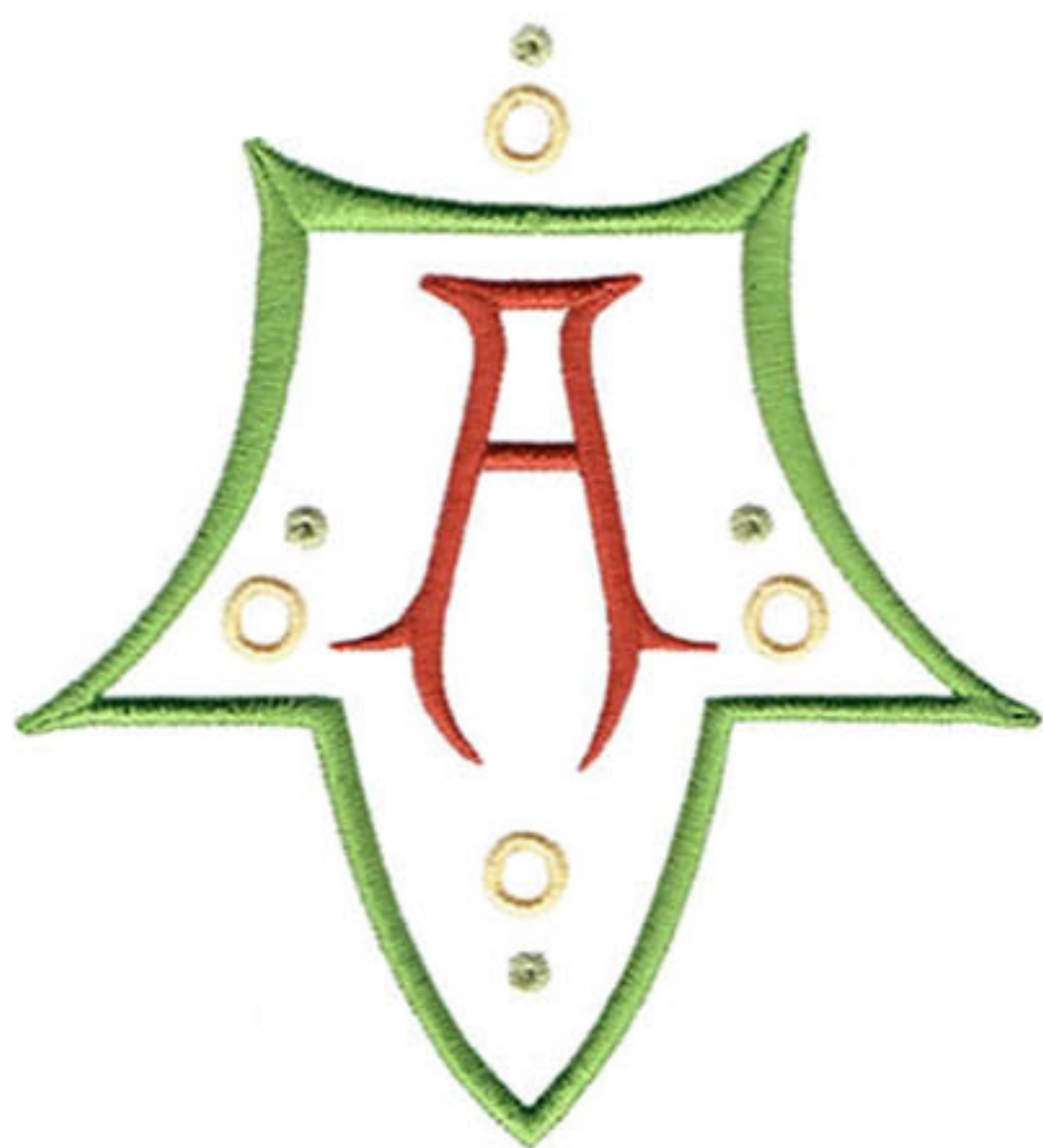


- Two days of fun with friends
- Instruction from an embroidery expert
- Six fun projects
- Goody Bag
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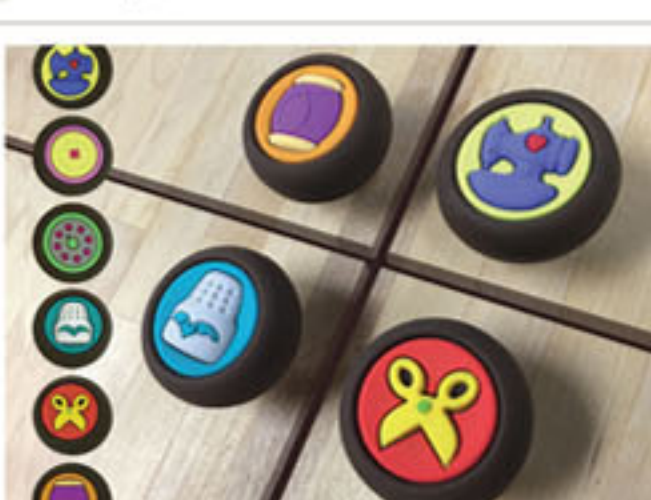
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Make It Bold

By Nancy Zieman

Reverse appliqué is perfectly suited for machine embroidery. The embroidery provides beautiful, accurate stitching, allowing you to be creative with fabric and thread colors. So let's combine black and white fabrics with an added bold splash of color in embroidery!

Embroidery Products

Amazing Designs® In The Hoop Reverse Appliqué
Embroidery Designs CD (ADC-285)

Supplies

5/8 yd. white fabric
3/4 yd. black fabric
1/2 yd. turquoise fabric for binding
One 20" square batting

Helpful Notions

Spray Starch or Best Press™ Starch Alternative
Wash-away Non-woven Stabilizer
Klasse Embroidery Needles, size 75/11; and Klasse
Quilting Needles, size 80/12
Curved embroidery scissors
Erasable fabric marking pen
Straight pins
Size 1 Curved Basting Pins
Walking Foot
Optional: Translucent Foundation Paper for printed
templates
Optional: Sewer's Fix-it Tape
Optional: Appliqué scissors
Optional: Yard Stick Compass

Threads

Madeira Rayon Threads: I used colors 1001 and 1094
Prewound bobbins
Matching all-purpose thread

NOTE:

*Embroidery products, supplies, and
threads are available at Nancy's Notions®,
www.nancysnotions.com.*

Prepare Fabrics

Approximate finished size: 17" diameter.

Cut one 20" square from the white fabric for the centerpiece top, reserving the remaining section for the backing.

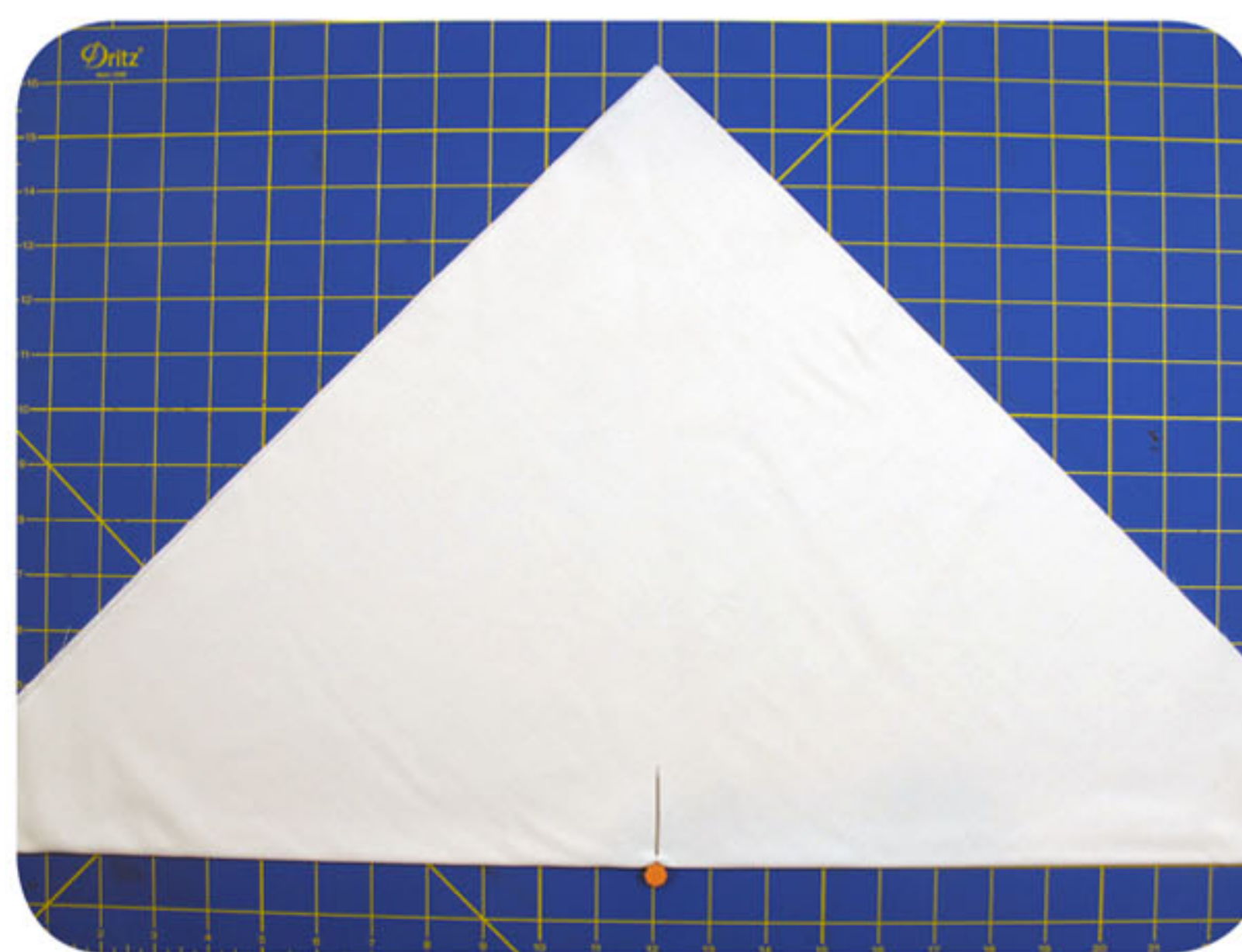
Cut six 9" x 12 1/2" rectangles from the black fabric for the embroidered background panels.

Stabilize the white and black fabric pieces using spray starch or starch alternative, such as Best Press.

Prepare White Centerpiece Top

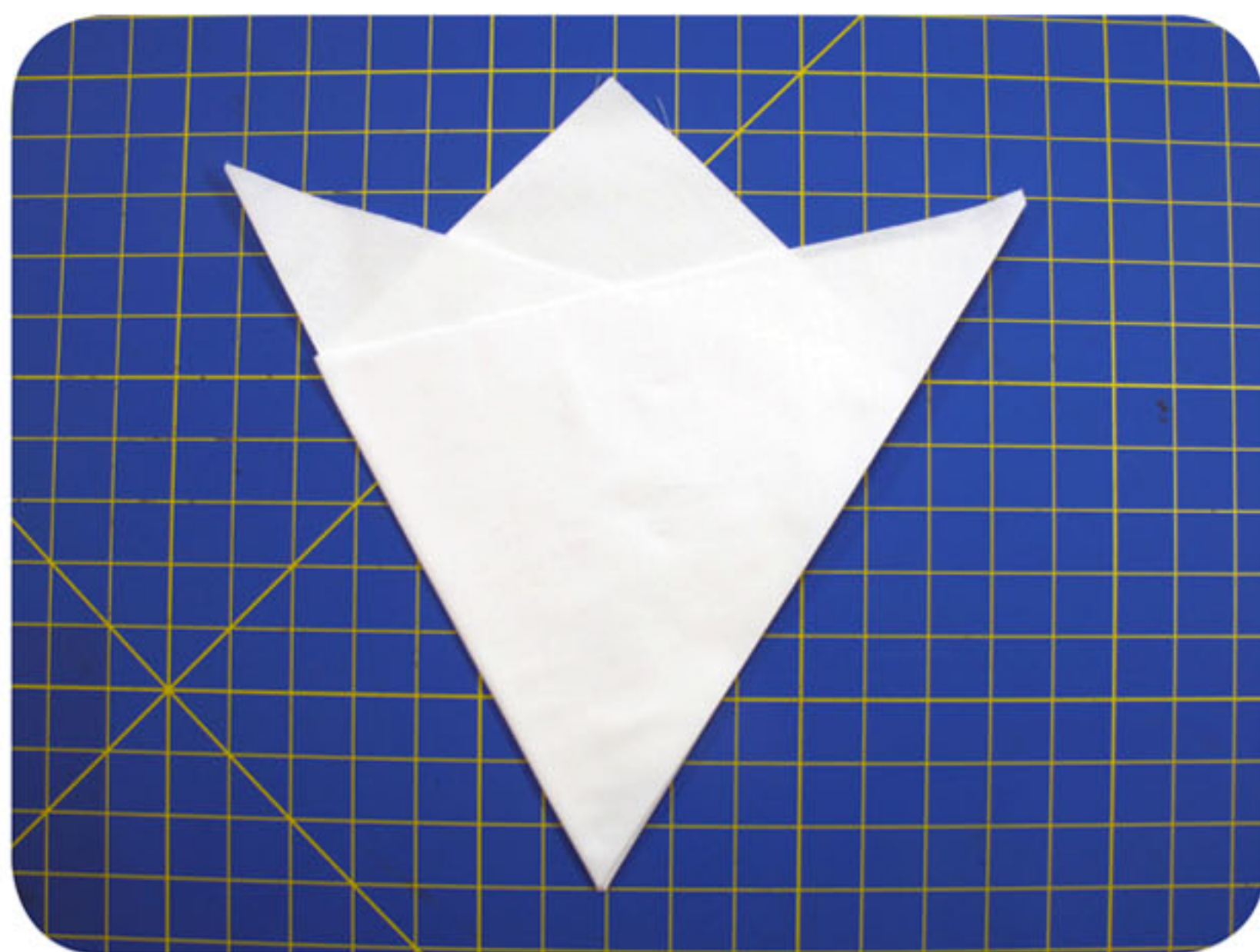
Mark the centerpiece top. (A gridded pressing surface is ideal for the next steps.)

Fold the white square in half diagonally, aligning the long fold on a horizontal grid line and the center point on a vertical grid line.



Pin the layered upper corners and the lower fold at the vertical center line.

Now fold one lower outer point up.
Fold the remaining point up, overlapping the other equally.



Press the folds with an iron for six discernible divisions.

Open the pressed fabric square. Using an erasable fabric marking pen or pencil, draw on the long pressed lines for better visibility.

Add a mark on each line $\frac{3}{4}$ " from the center intersection.

Embroider a Background Panel and Appliqué Design

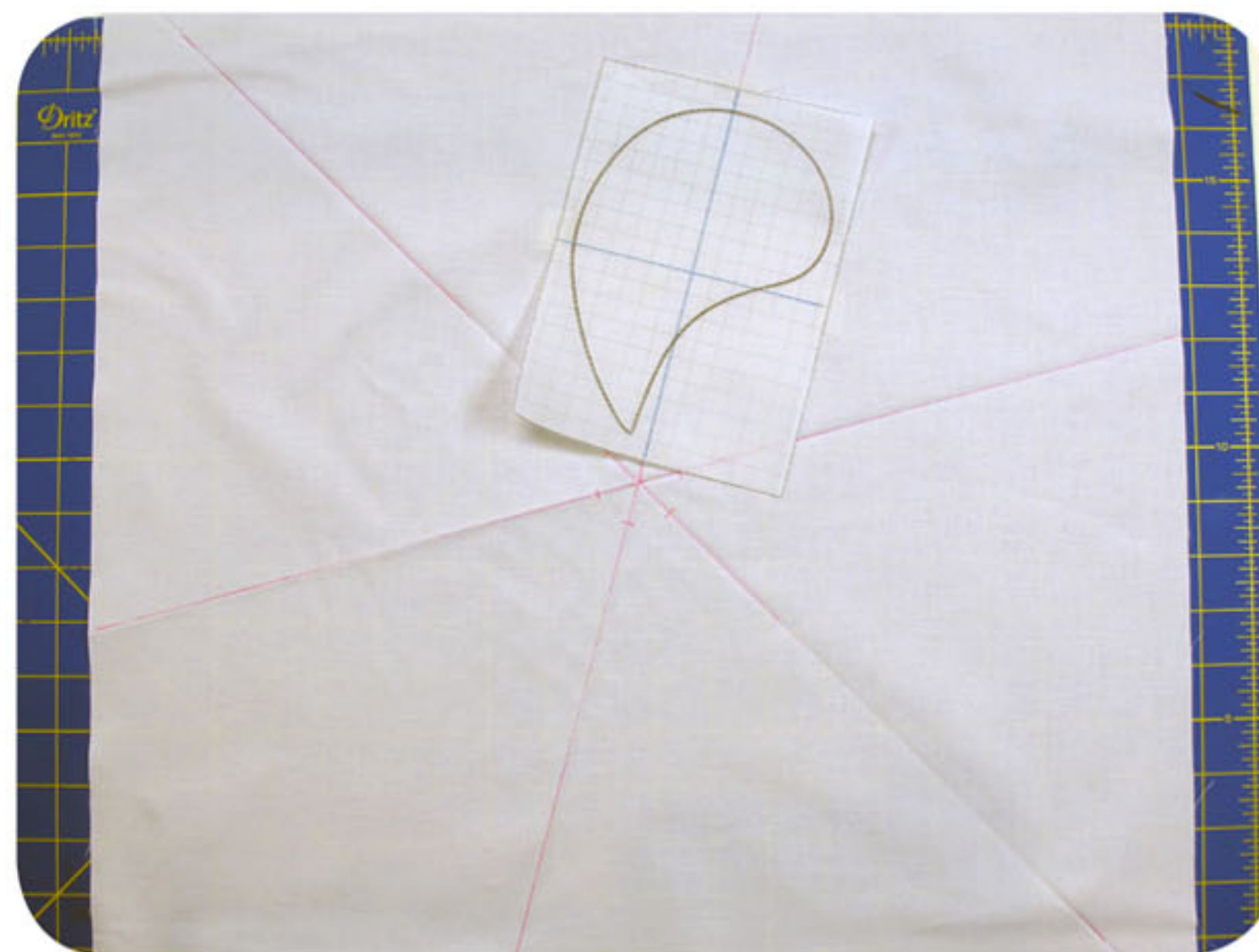
Print templates of the appliqué design you wish to use.
I used design #RVA111.

NOTE:

Although you can use conventional printer paper to print templates, using Translucent Foundation Paper allows you to see through the paper, making it easier to align the designs. Be sure to trim away excess paper from around the design for easier arranging. I enhanced the center crossmarks of the template with a colored pen; it made placement of the template even easier.

Align the template center with the long marked line on the centerpiece fabric and the tip of the printed design in line with the $\frac{3}{4}$ " mark.

Position and secure template(s) with Sewer's Fix-it Tape.



Cut a piece of non-woven wash-away stabilizer the same size as a black fabric rectangle.

Hoop the stabilizer and the black fabric rectangle together in the hoop with the fabric on top.

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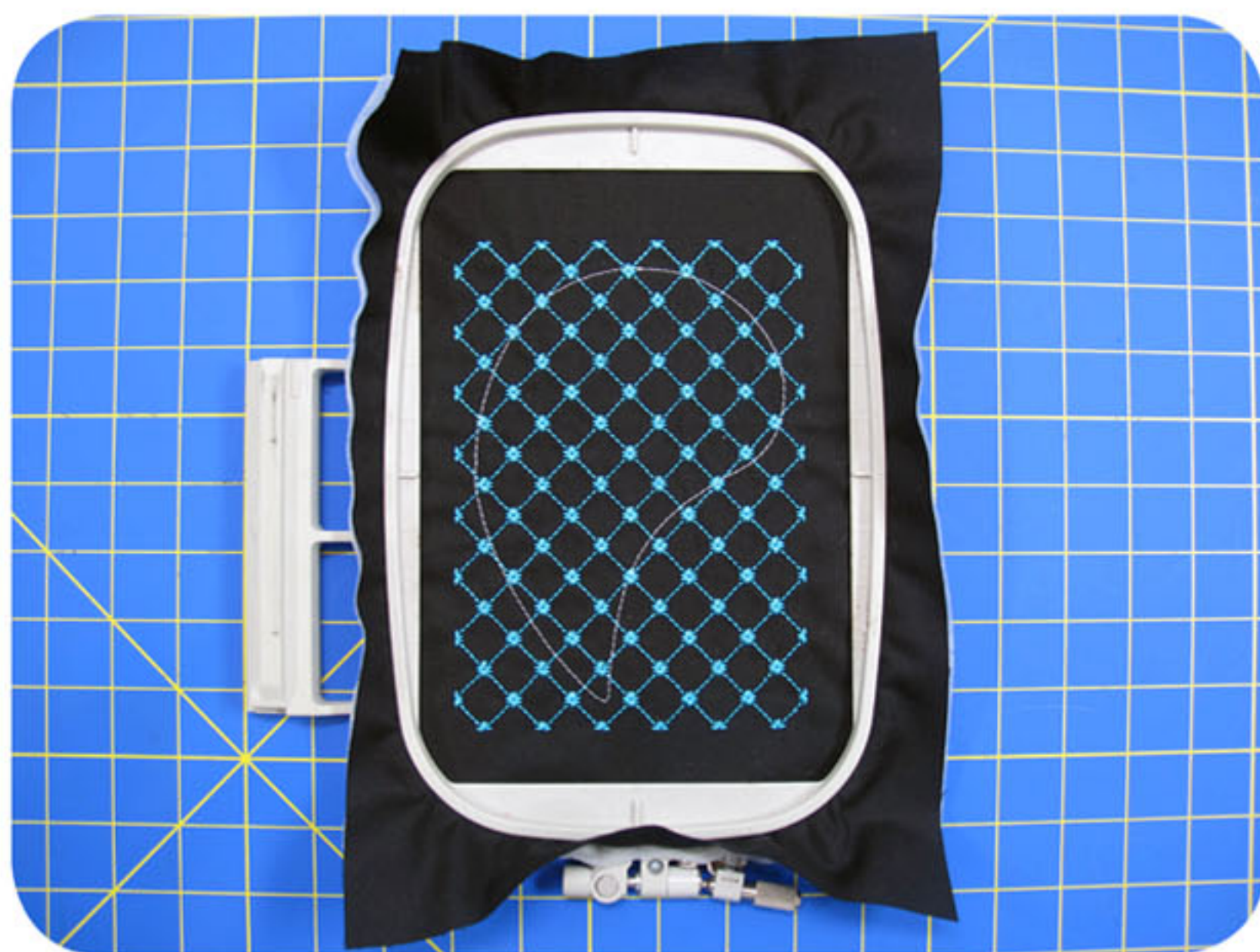
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*Free design must be from 25 pre-selected choices. One free design per purchase. \$5 minimum purchase must be met after all discounts. Offer expires 9/15/2017.

Embroider your selected background design using a bold thread color. I used design # RVA142 and turquoise thread color 1094.

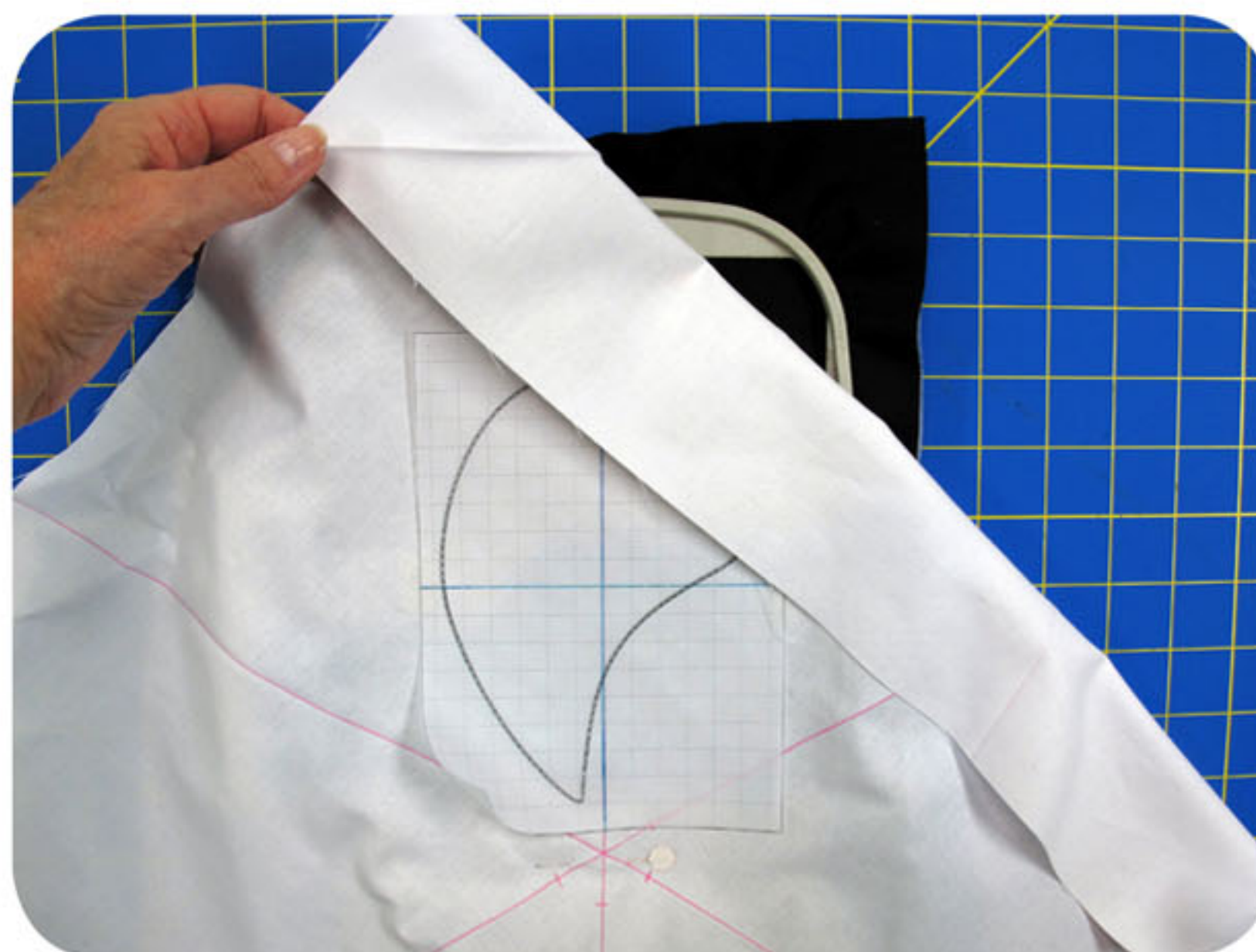


Now select your desired appliqué design and stitch Color 1 using 1001 white thread, or a thread color that matches the centerpiece top fabric.



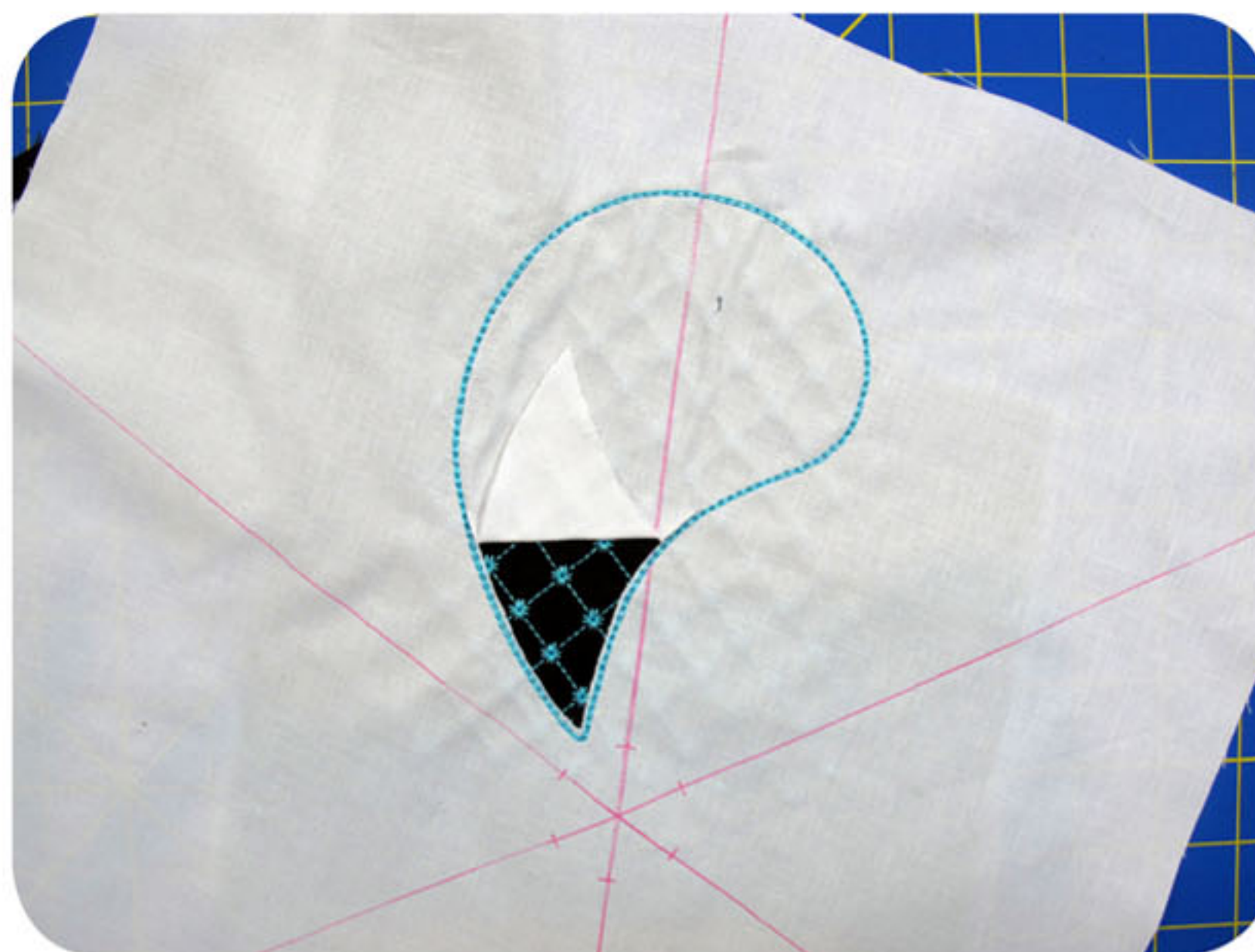
When embroidery of Color 1 is complete, remove the hoop from the embroidery unit, but do not unhoop the fabric.

Position the centerpiece top over the embroidered background, aligning the template over the stitched outline. Pin fabric in place, being careful to keep pins well away from the embroidery area.

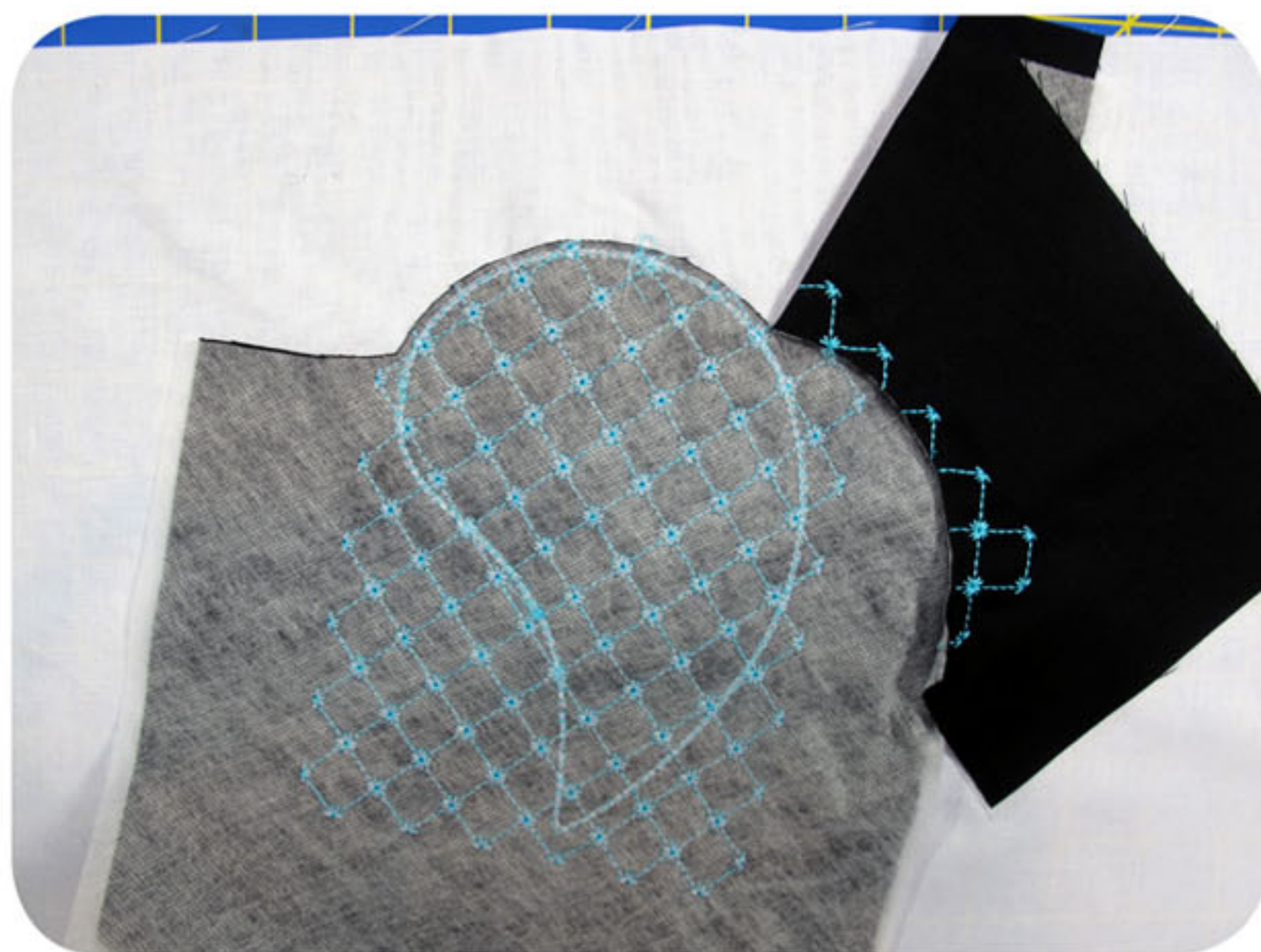


Reattach hoop to embroidery unit. Repeat Color 1 to secure the layers together. Embroider color 2 in the same bold thread color as the background embroidery.

With the appliqué now complete, unhoop the fabrics. Carefully trim the inner area of the design on the right side of the centerpiece.



Also trim away the excess background fabric from the underside of the centerpiece.



Repeat steps to complete remaining five designs.

Rinse and soak the centerpiece top to remove all the wash-away stabilizer. Allow to air dry. Press, if needed.

Trim centerpiece top to an approximate 17" – 18" circle, keeping the embroidered design centered. The yard stick compass is a handy tool for marking this size circle.

Layer, Quilt, and Bind the Centerpiece

Place the reserved backing fabric, wrong side up, on a work surface.

Position the batting over the backing fabric. Then center the embroidered centerpiece top over the layers.

Pin baste layers together, using curved basting pins.

Set up the sewing machine for quilting. Replace embroidery needle with a quilting needle. A walking foot can be helpful, keeping all the layers feeding evenly.

Stitch close to the bold colored thread, around each embroidered design. Then stitch $\frac{1}{2}$ " away from the outer curved edges of the designs. Stitch two more rows, each $\frac{1}{2}$ " from the previous row of stitching, creating a simple echo pattern.

Remember to remove the basting pins as you quilt. I used the edge of my presser foot as my guide for the echo stitching.

Baste a generous $\frac{1}{8}$ " along the outer edge of the centerpiece.

Trim excess batting and backing even with the centerpiece top.

Bind the centerpiece following the downloadable instructions, free, at www.nancysnotions.com/dimeV105, or use your favorite technique.



**Download the free centerpiece
binding instructions at
www.nancysnotions.com/dimeV105**

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Nancy Zieman is host and executive producer of Sewing With Nancy® on public television and founder of Nancy's Notions®. Embroidery thread, supplies, and a free catalog are available from Nancy's Notions®. Call 800.833.0690 or visit the Nancy's Notions website at nancysnotions.com.



Subtle Tees

By Denise Holguin

Where do you find Inspiration?

Overview:

- Look outdoors for inspiration.
- Take advantage of embroidery software to expand the use of simple appliqué shapes.
- Use spray painted lace as a backdrop for embroidery designs.

Birds on a Branch

Materials

Tulip ColorShot Instant Fabric
 Color Spray in Emerald Shimmer
 and Sapphire Shimmer
 Lace

Step 1. Gather Inspiration

I recently visited one of my favorite places, the Hagerman National Wildlife Refuge in Sherman, Texas.

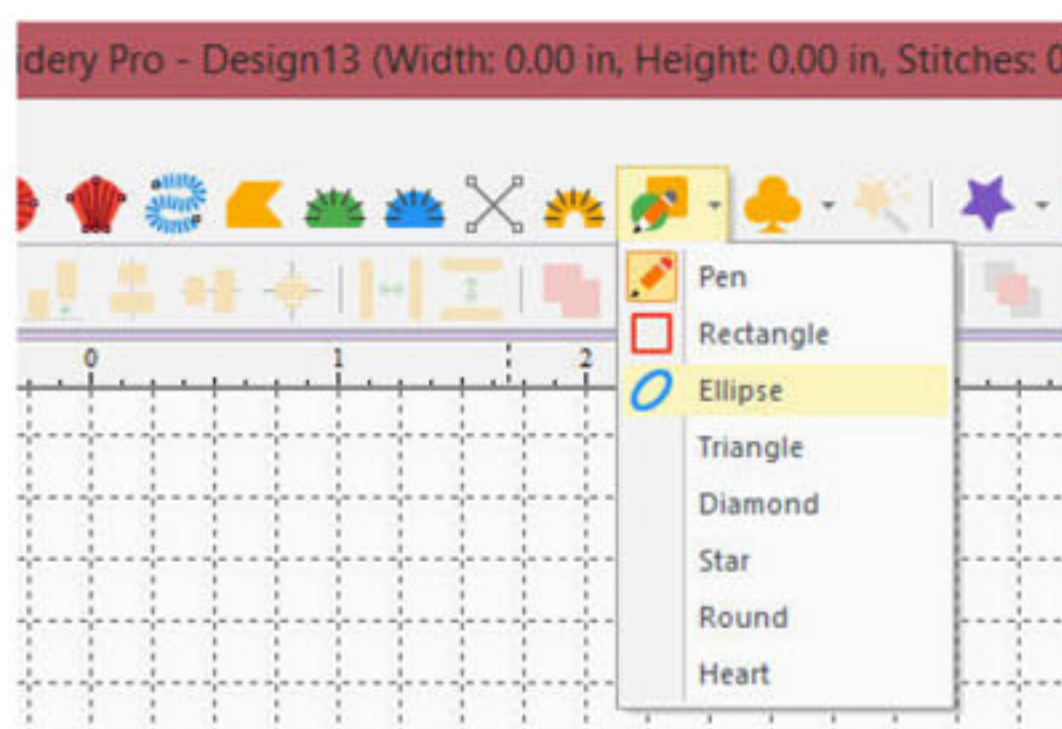
This place is known for its birds. There's an auto tour where you can drive along narrow roads surrounded by ponds to observe the wildlife—including ducks and egrets.

After the adventure I went home to play with the embroidery machine. I didn't have a clear plan— but I didn't let that prevent me from starting.

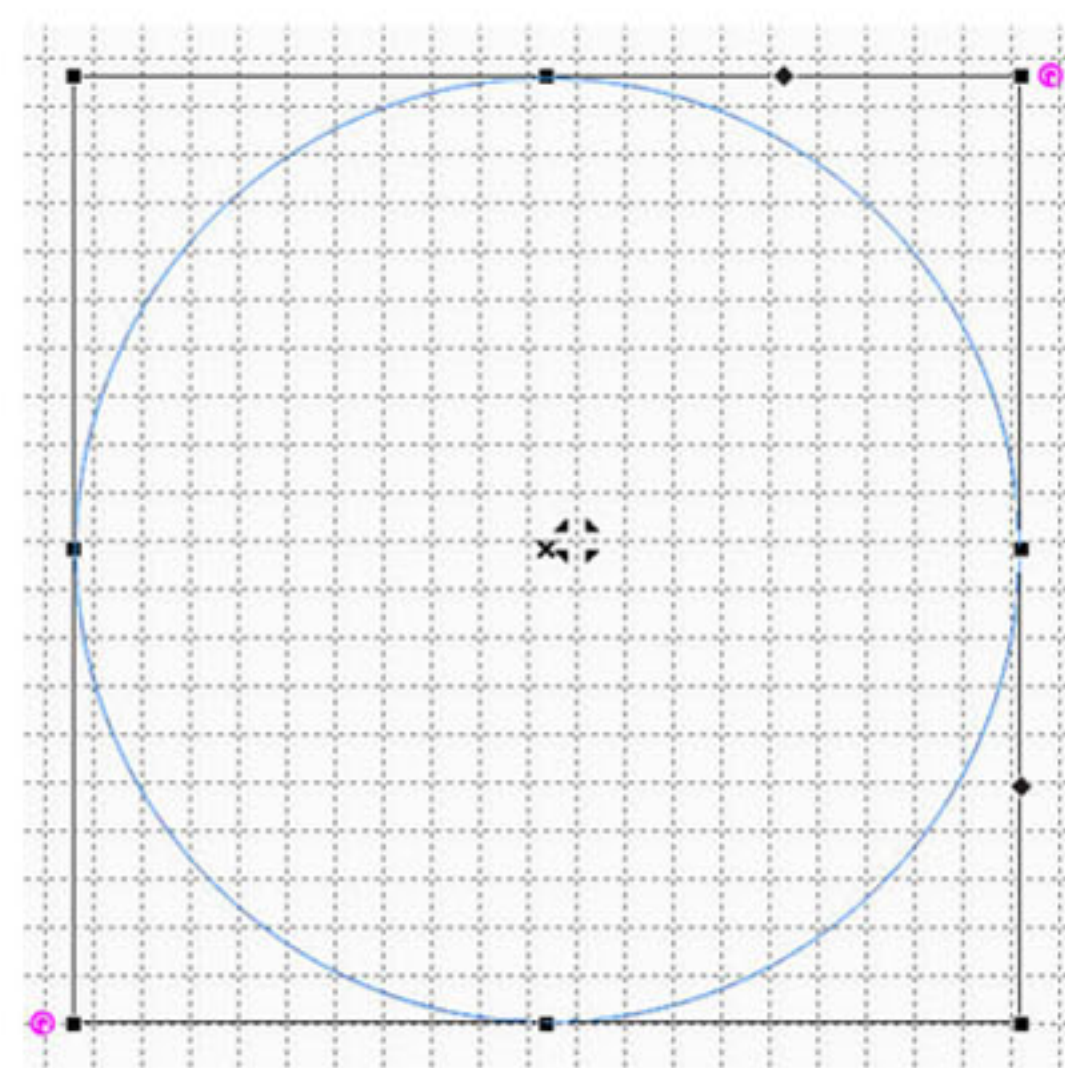
Step 2. At the Computer

The bird design is SS Crows from Kreation by Kara, www.kreationbykara.com and I used Perfect Embroidery Pro to create the circle. The steps are similar in other embroidery software packages.

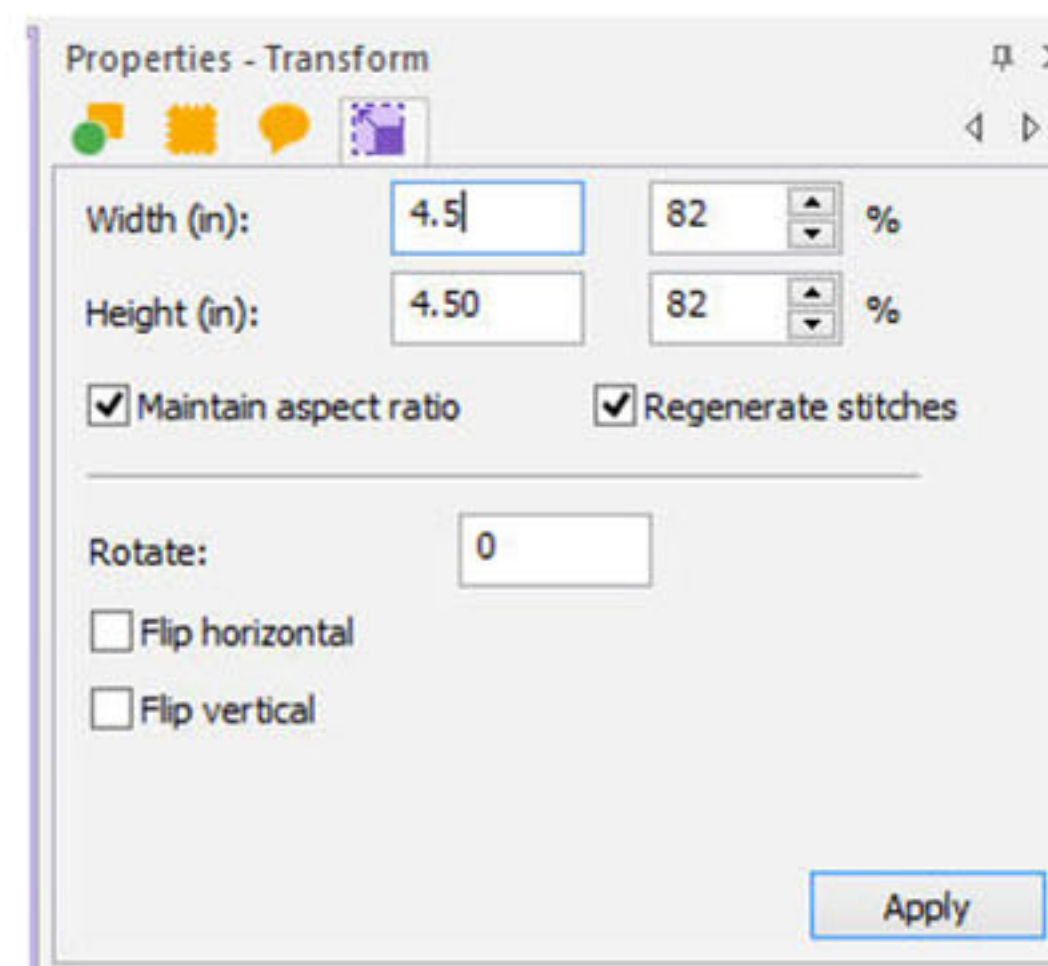
In Perfect Embroidery Pro, click on the Artwork icon. Select the Ellipse.



Hold down the mouse button and drag the cursor across the screen to create a circle. The size of the circle does not matter – we will make adjustments next.

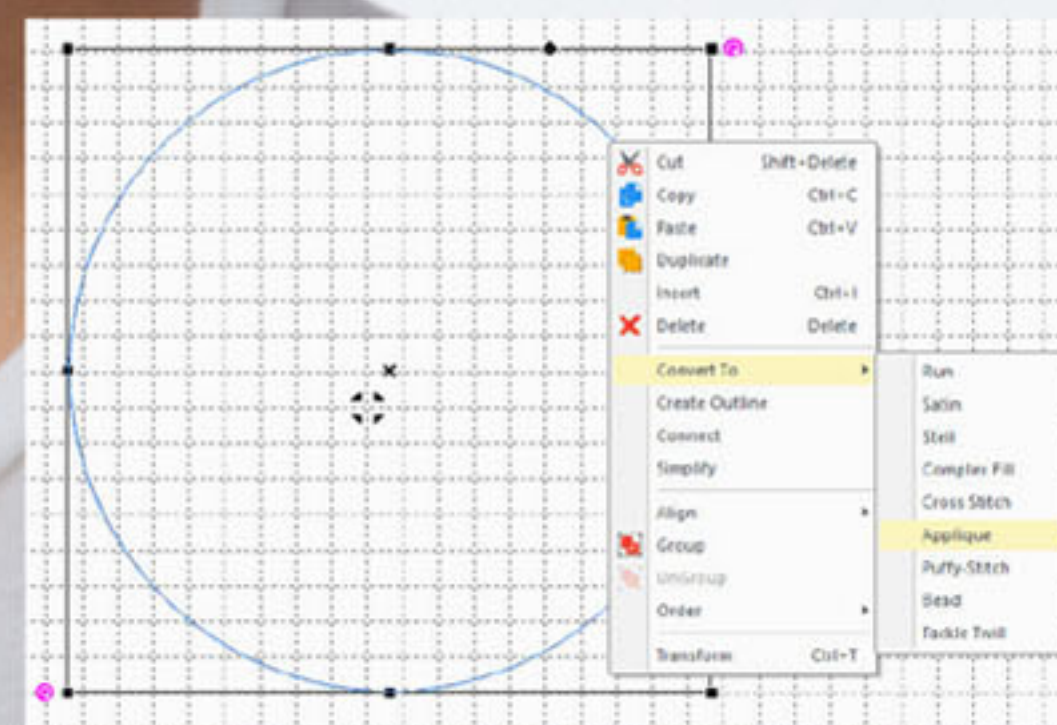


Go to the Transform Tab on the right side of the workspace. Change the width and height to 4 ½". Click Apply.

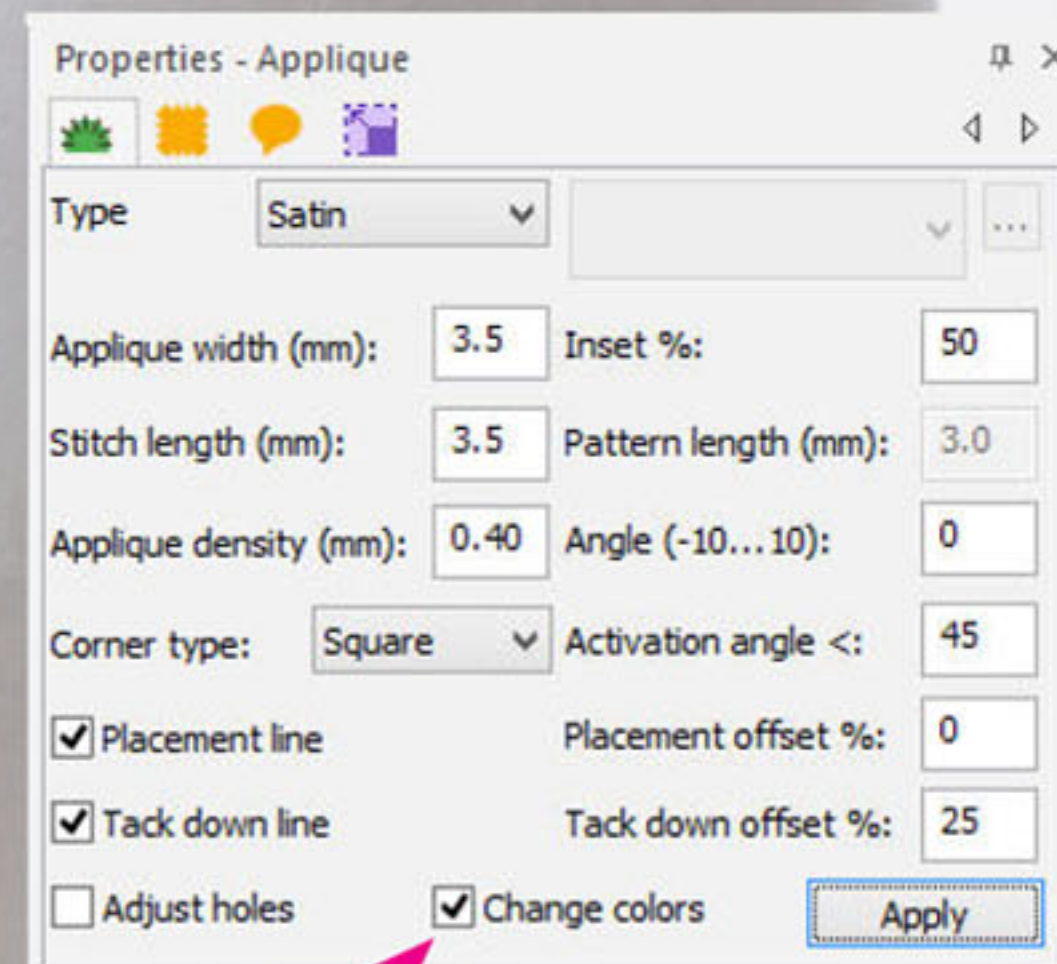




With the design still selected, right click, select Convert To / Appliqué.

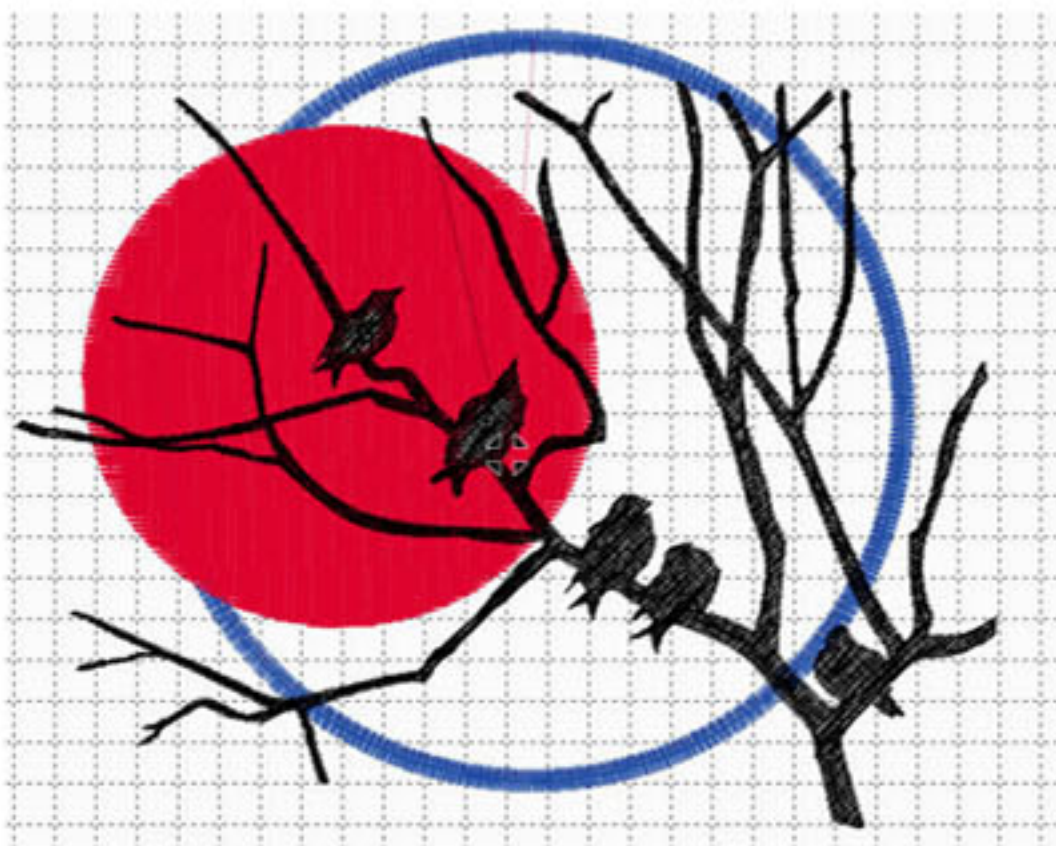


In the Properties – Appliqué box, select “Change colors.” Click Apply

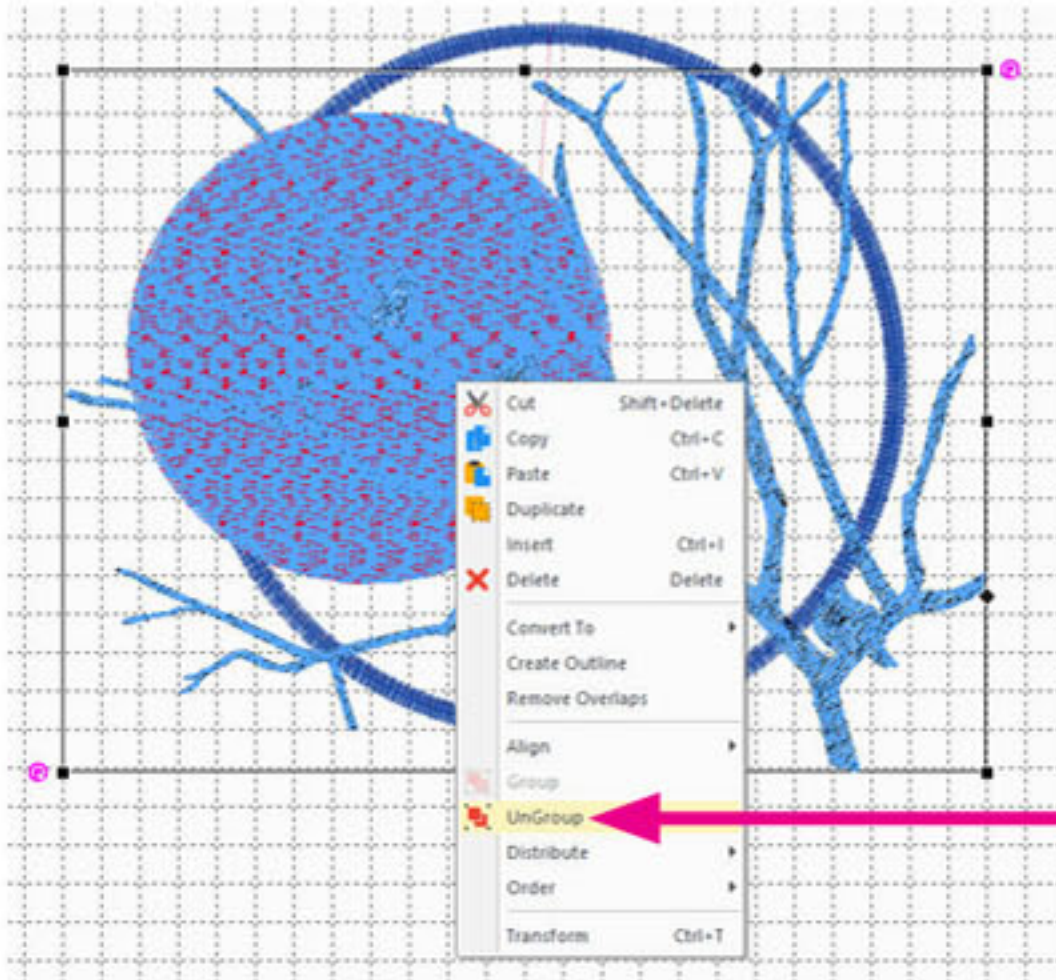


Design: SS Crows
Company: Kreations by Kara
/ www.kreationsbykara.com

Go to File / Merge. Insert the design from Kreations by Kara: Sscrows5x7.

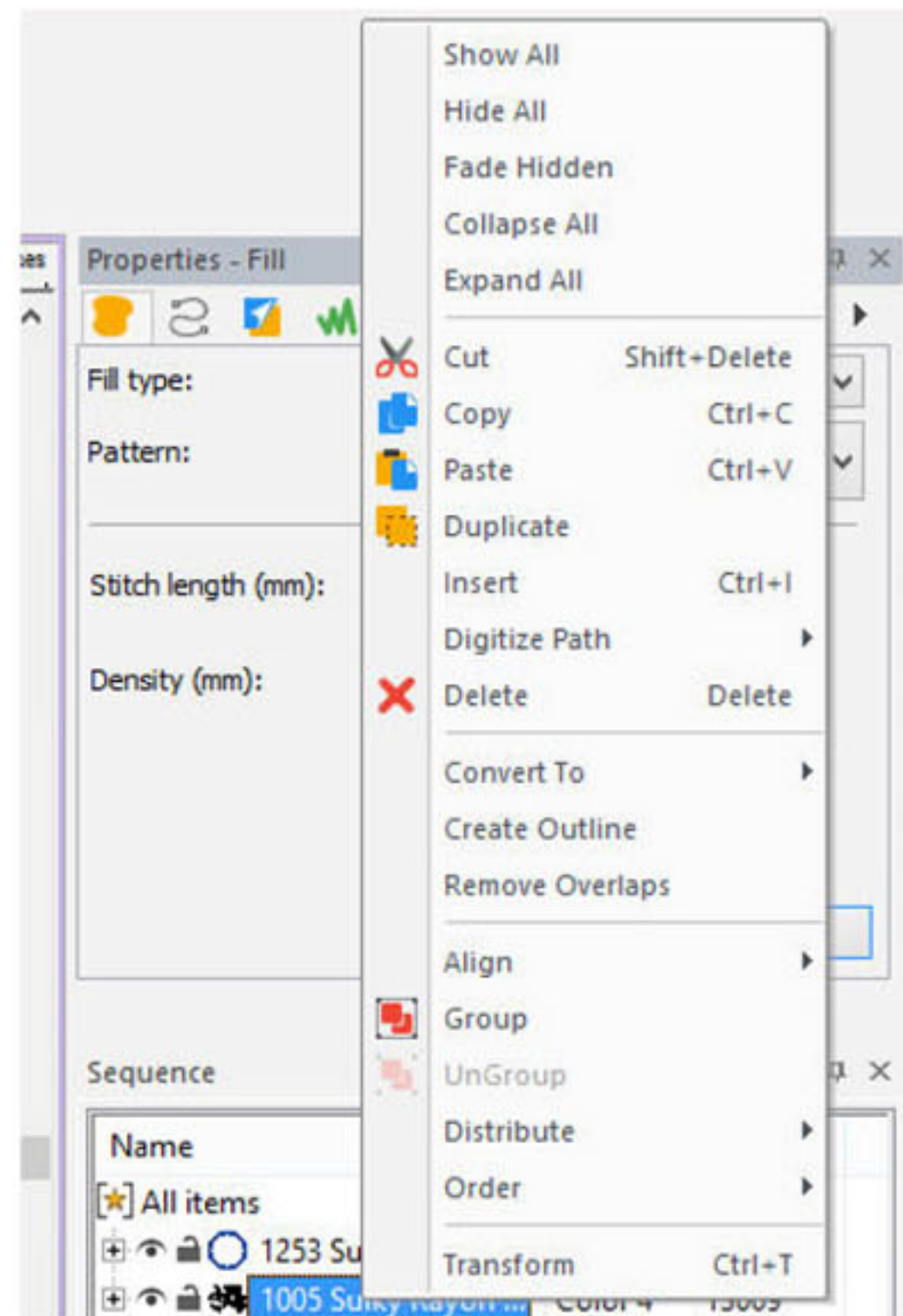


I didn't want the moon portion of the design. To delete it, select the design. Right click the mouse button, select Ungroup.



Select the moon and delete it.

It will be easier to rearrange the remaining bird and tree limb design if it's grouped. Go to the sequence window and select the design. Right click. Group.



Rearrange the design until you are happy with the position of the birds and tree limb in relation to the background circle.

Save the design in the appropriate format for your embroidery machine. Print a template.

Step 3. Spray Painting Lace

I chose an unexpected material for the appliqué fabric: lace. The lace is cream colored with a repeatable flower pattern.



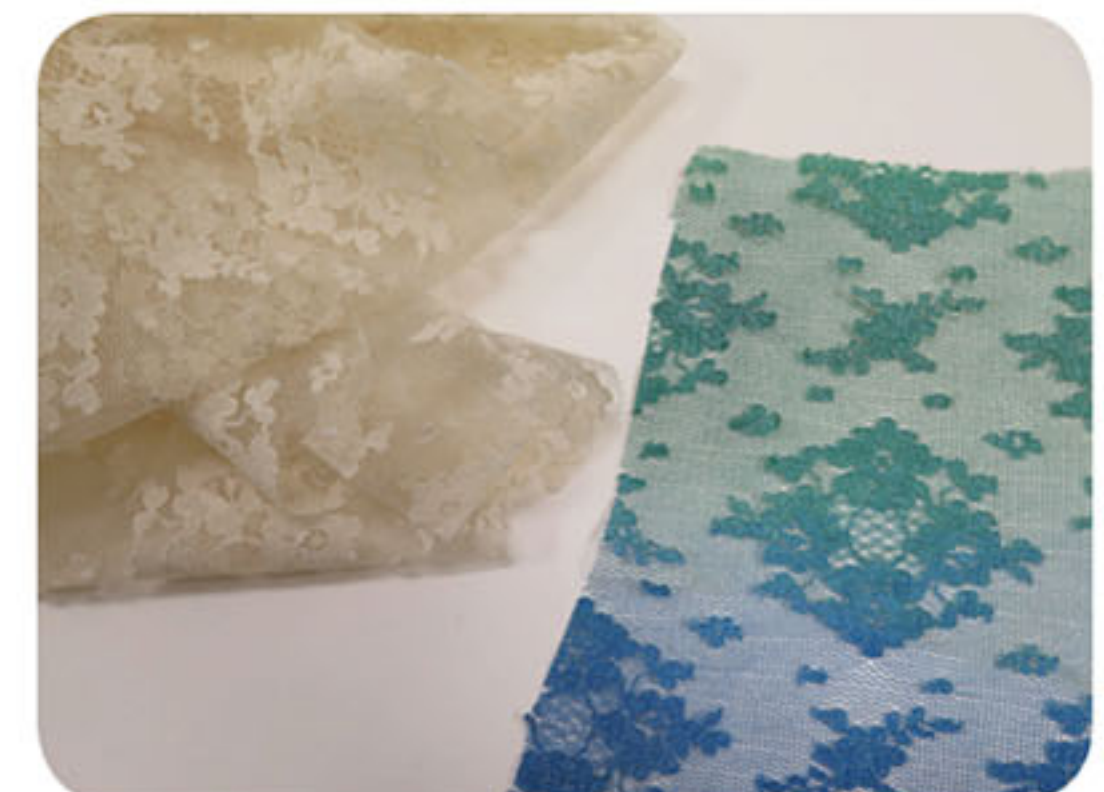
In a well ventilated area, I applied Tulip ColorShot Instant Fabric Color Spray Emerald Shimmer to the bottom half of the lace.



Next I applied Tulip ColorShot Instant Fabric Color Spray in Sapphire Shimmer to the top half. I intentionally overlapped the two colors in the center.

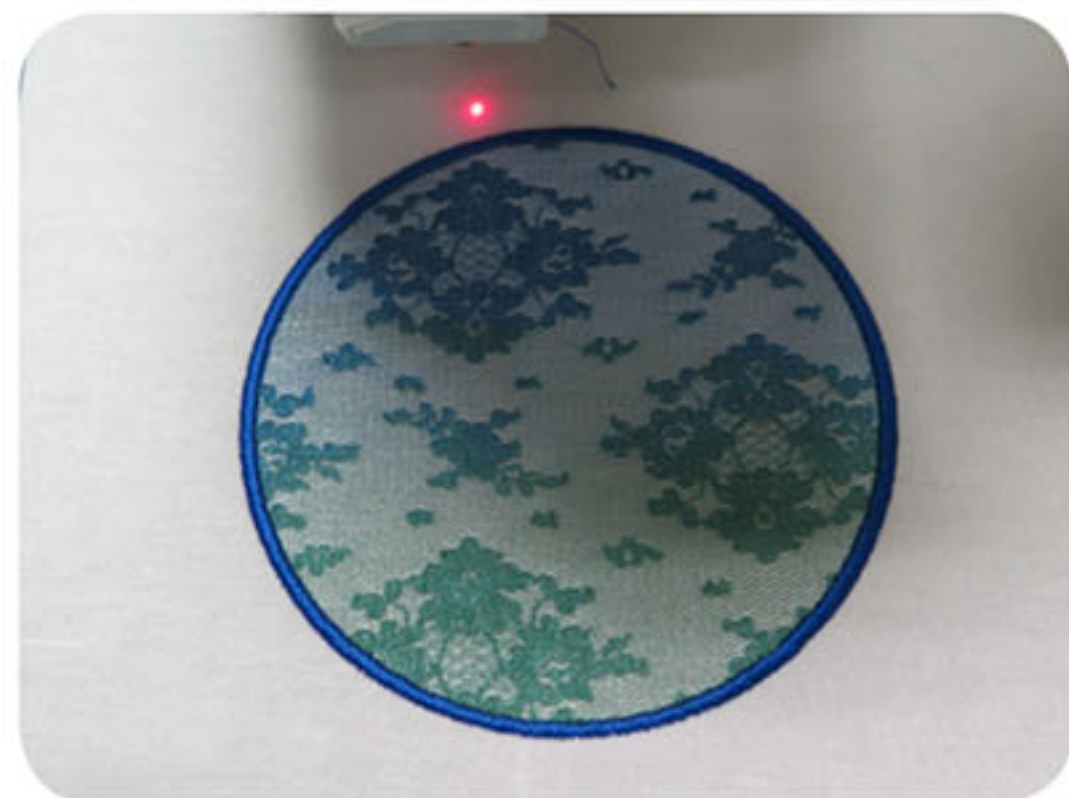
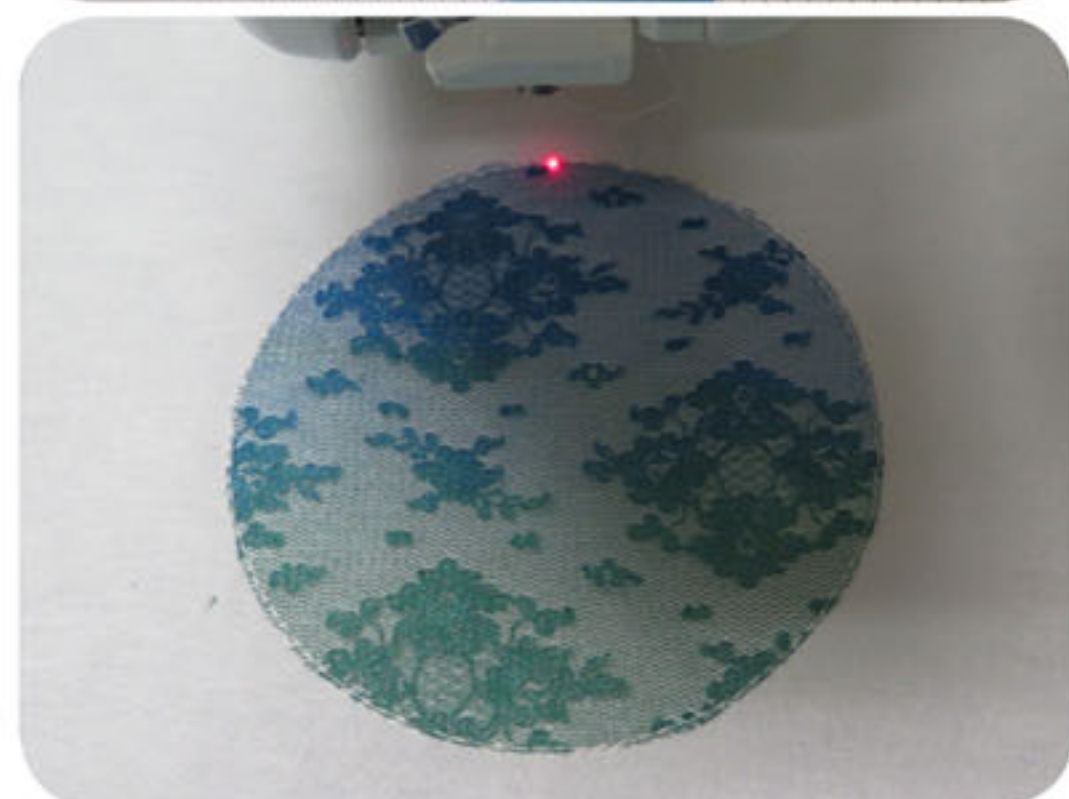
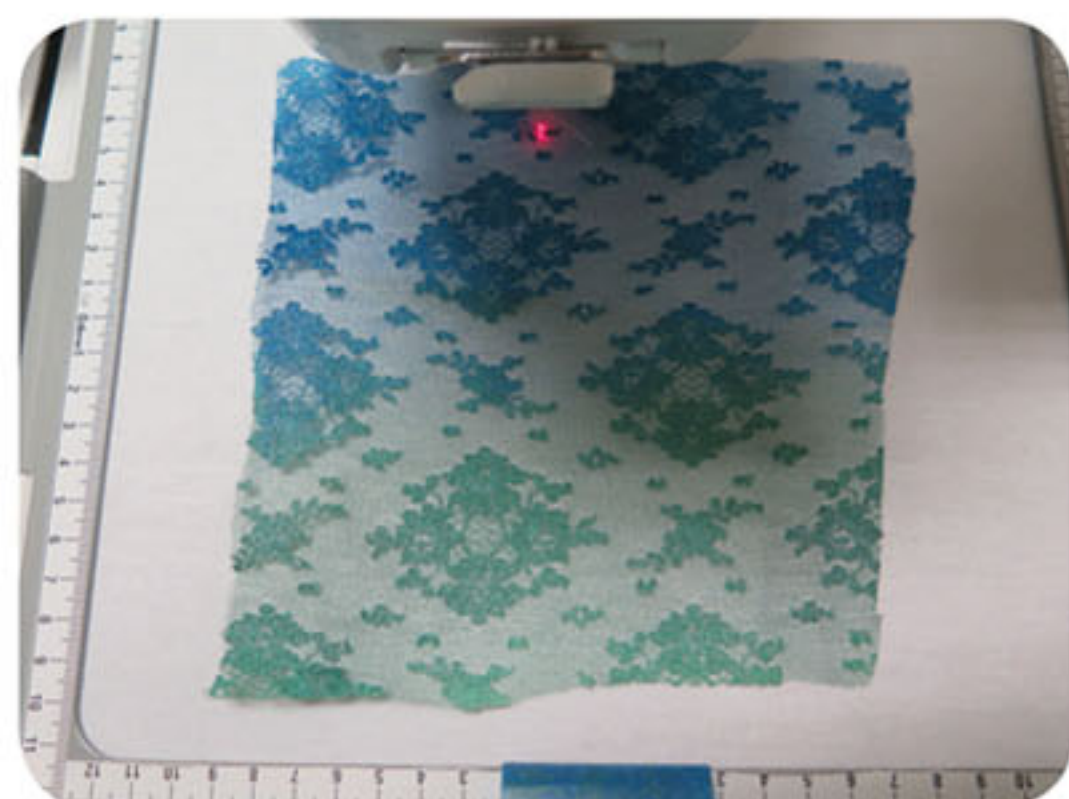


The effect is a blue sky and grass.



Once the lace dried, I was ready to stitch the t-shirt. I used the Baby Lock Alliance, Snap Hoop Monster and polymesh water soluble stabilizer. You can stitch the shirt using your own brand of embroidery machine—but I do encourage you to use a Snap Hoop Monster for ease of hooping.

I positioned the lace carefully on the circle placement stitch to maximize the transition from blue to green.



I continued stitching until the design was complete.

Isn't it amazing how an experience outdoors can spark the flame of creativity?

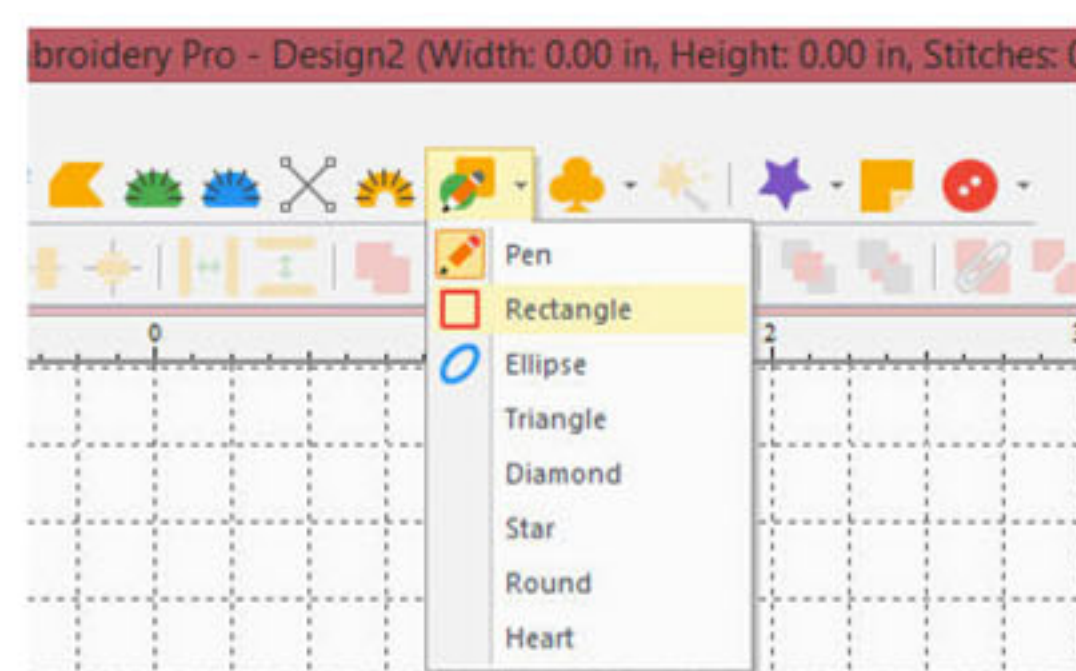
Bird on Lace

Create texture, depth and a designer look with three familiar elements:

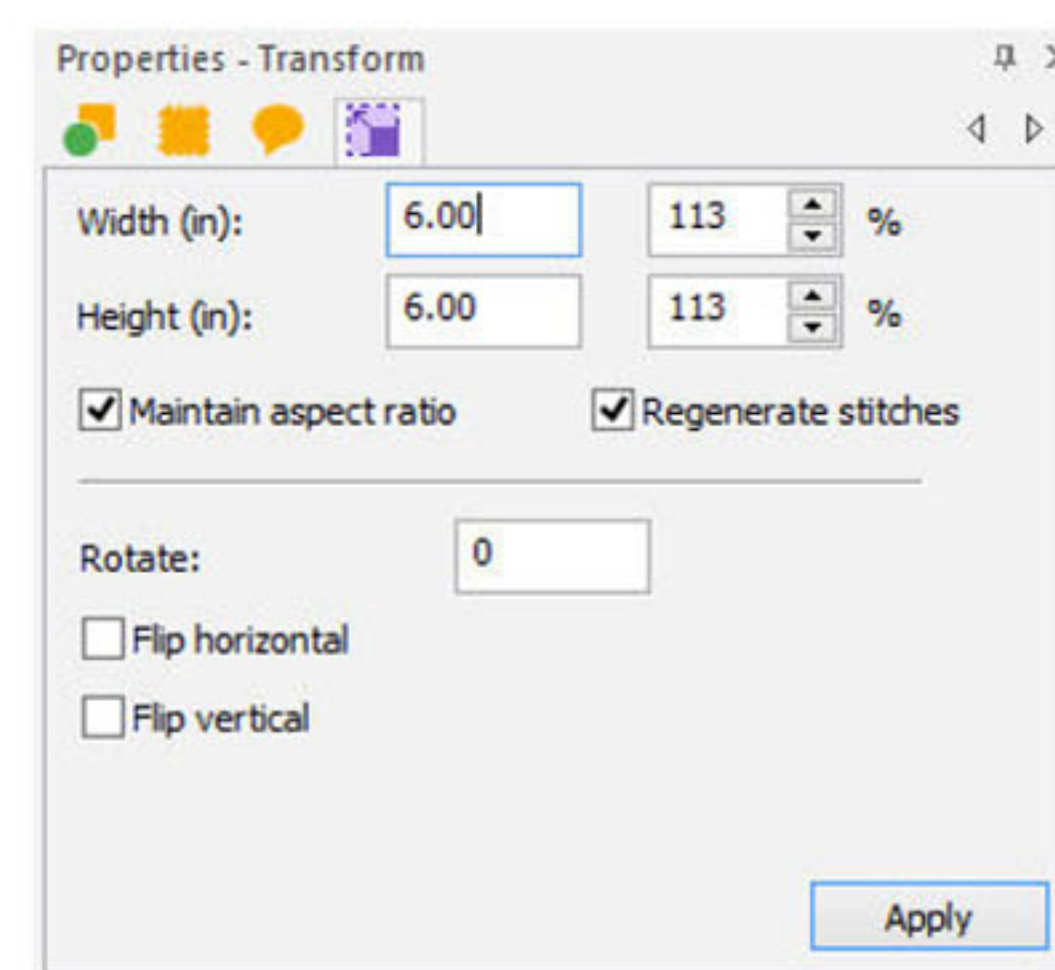
- Lace appliqué
- Stipple stitching
- Embroidery design
(Nest – Perching Bird UT7985 / www.urbanthreads.com)
Size 4.76" x 5.20"

The techniques are the same as the first shirt. This time, I created a 6" square instead of a circle appliqué.

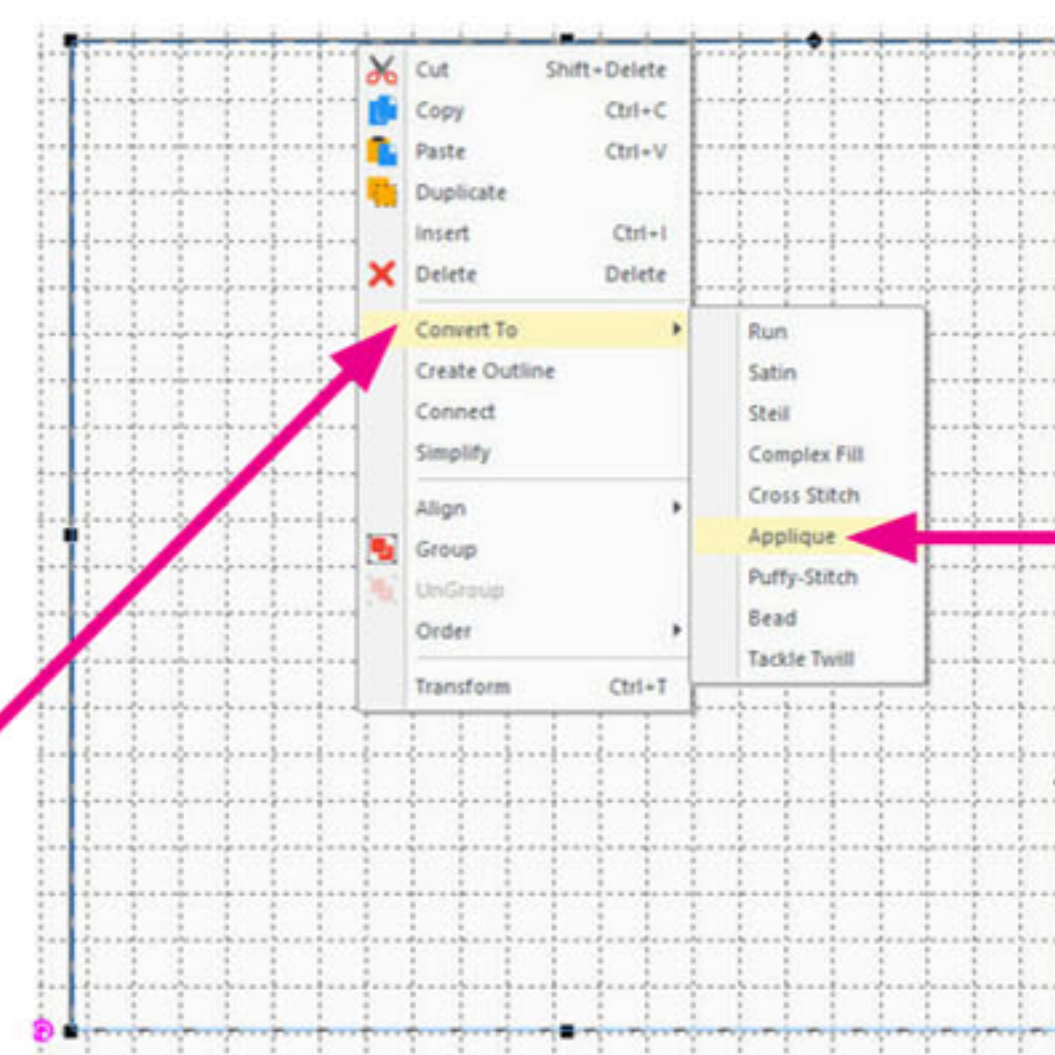
Click on the Artwork icon. Select the Rectangle.



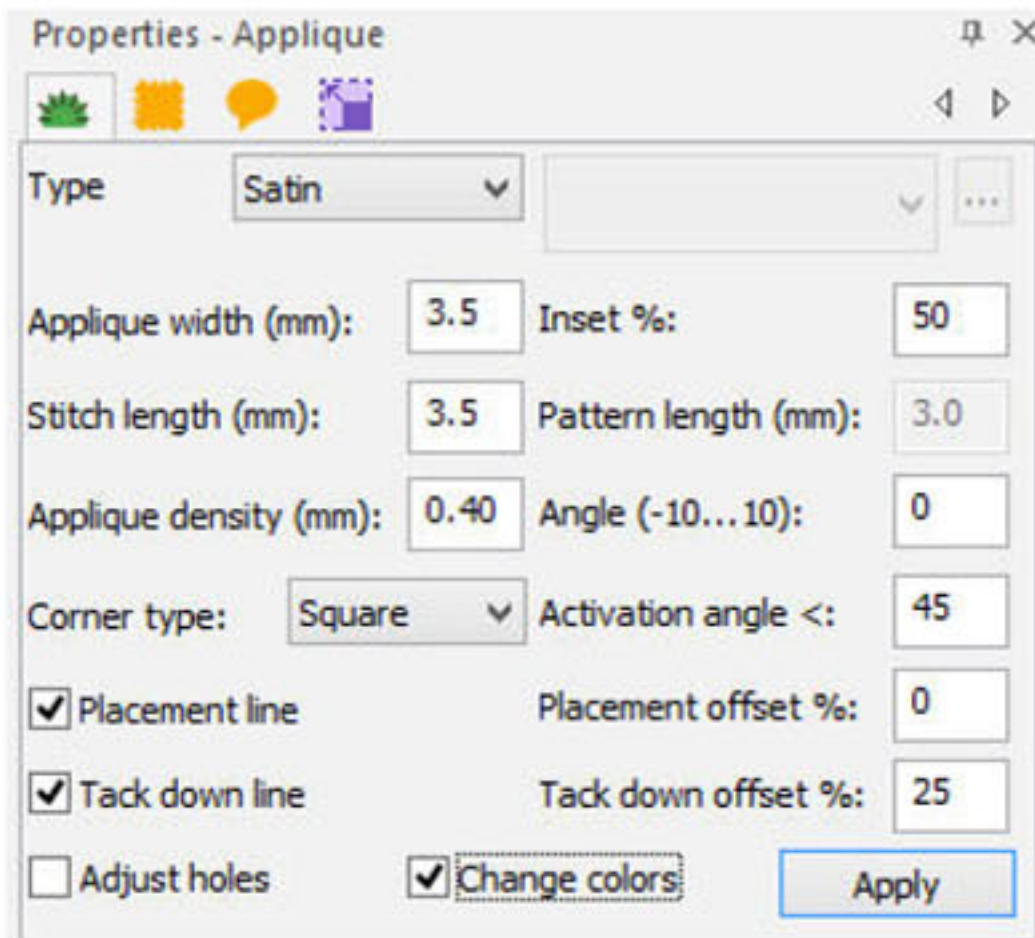
Hold down the left mouse button and the CTRL button while dragging the mouse to create a square shape. The CTRL button keeps the shape symmetrical. Go to the Transform Tab on the right side of the workspace. Change the dimensions to 6" square.



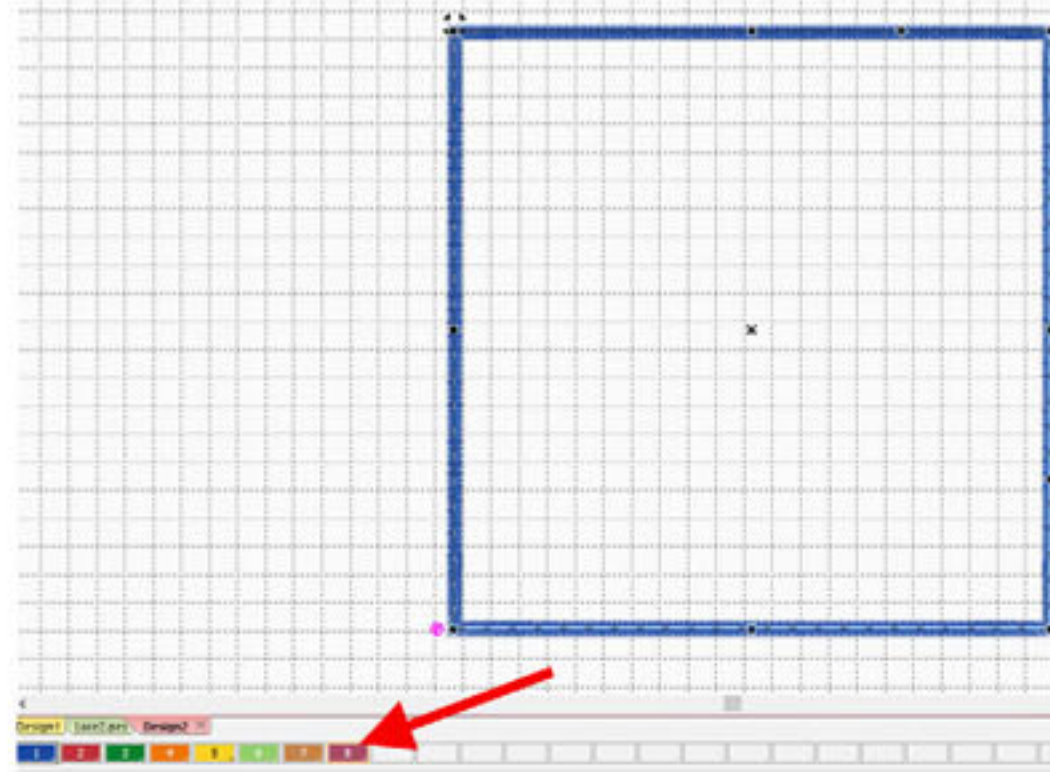
With the design selected, right click. Select Convert To / Appliqué.



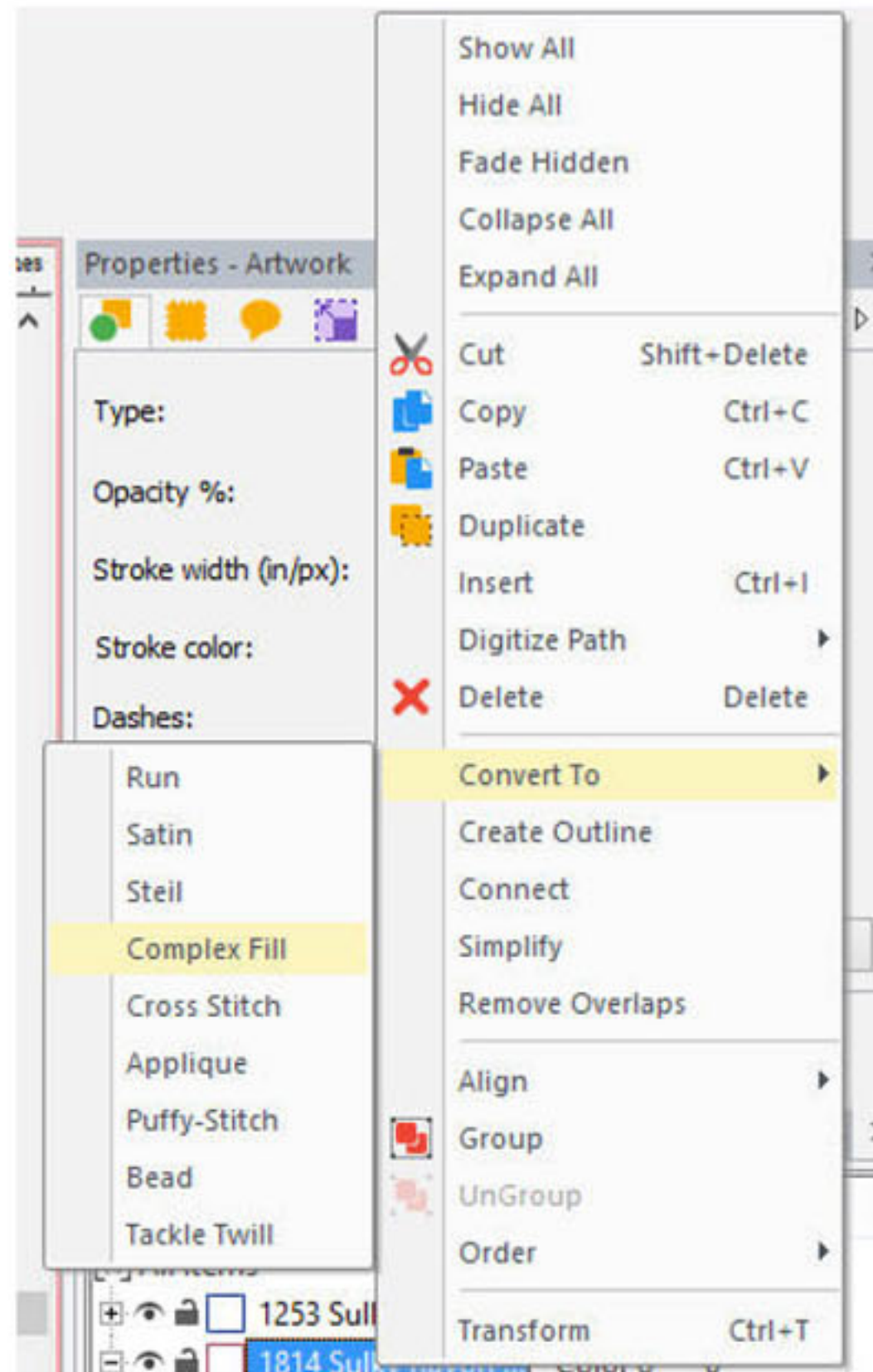
In the Properties – Appliqué box, select Change Colors. Press Apply.



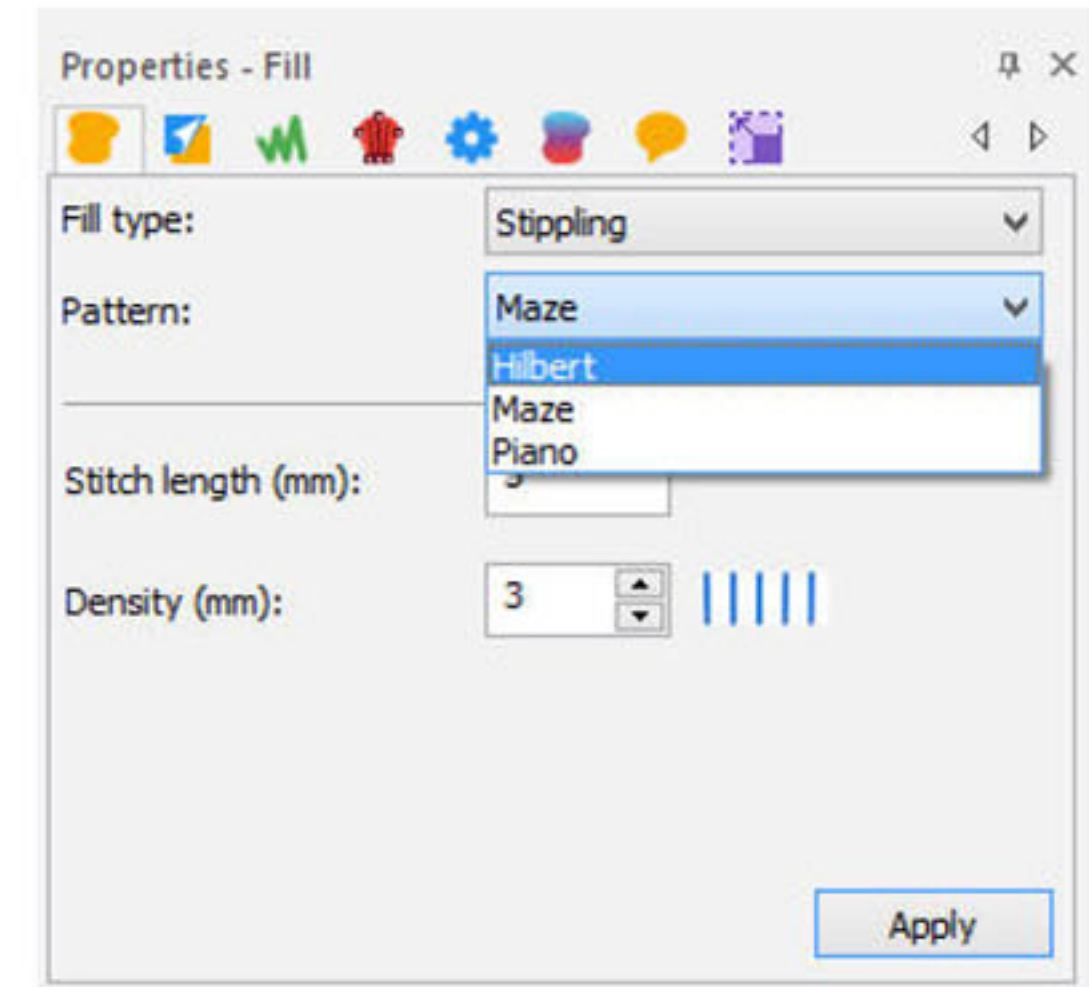
Change the color of the newly created outline artwork.



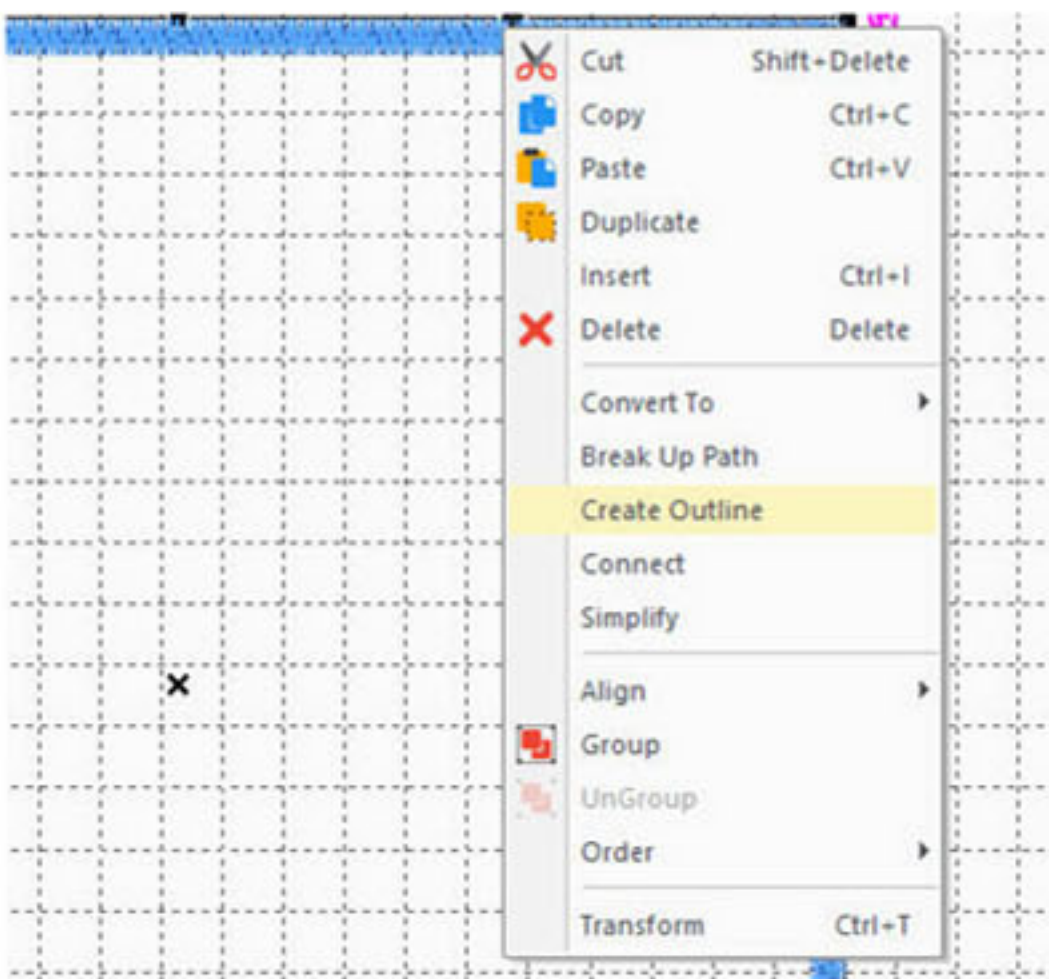
Select the outline artwork. Right click. Select Convert To / Complex Fill.



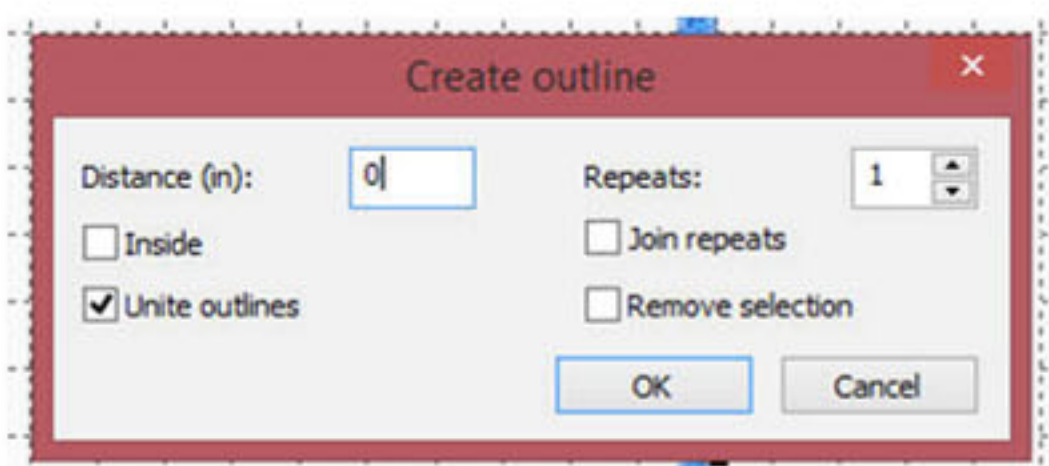
Select Hilbert for the Pattern.



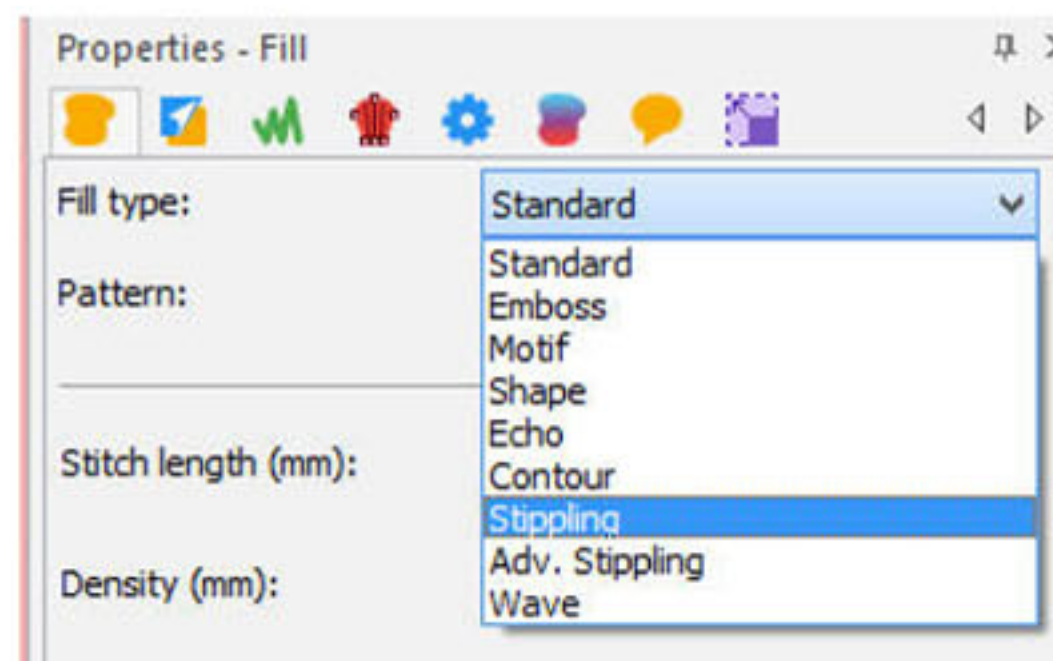
To fill the appliqué with Stipple, select the design and right click. Select Create Outline.



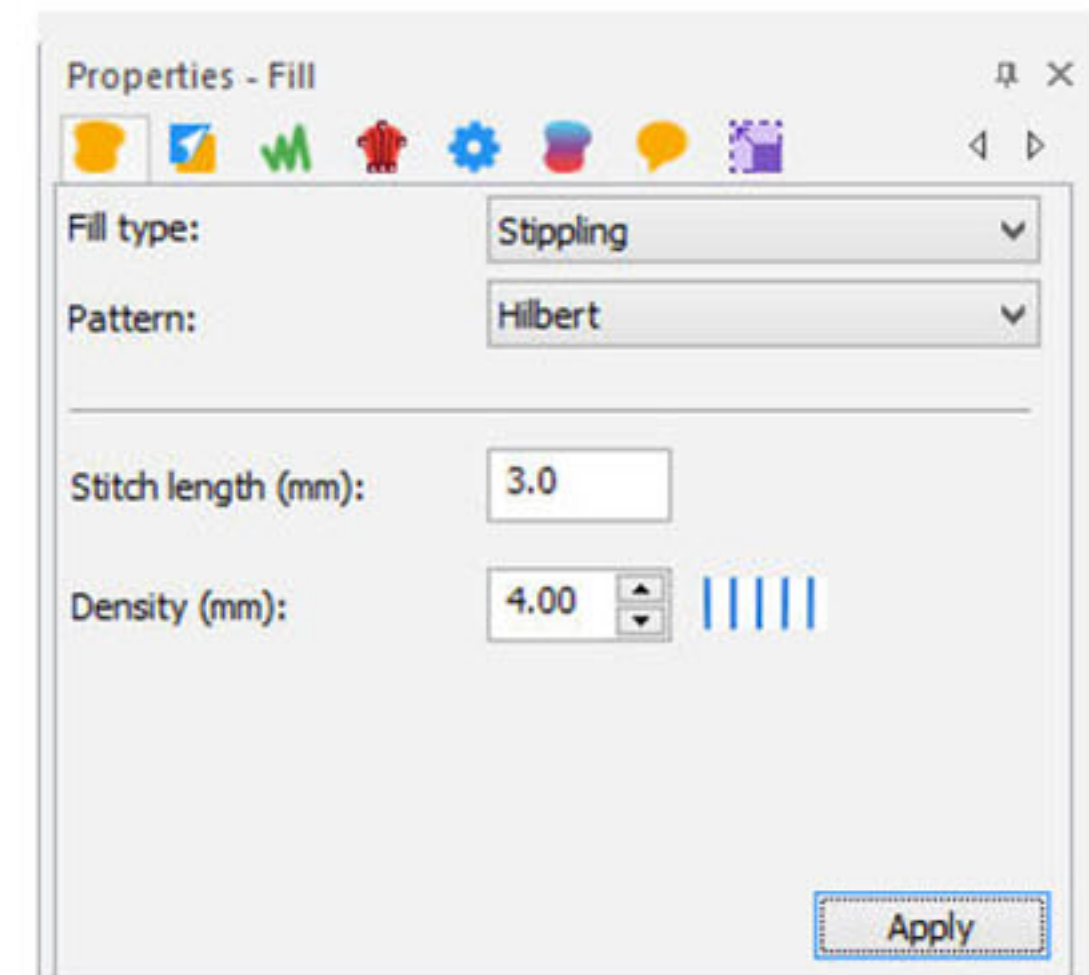
In the Create outline box, change the distance to 0. Select Ok.



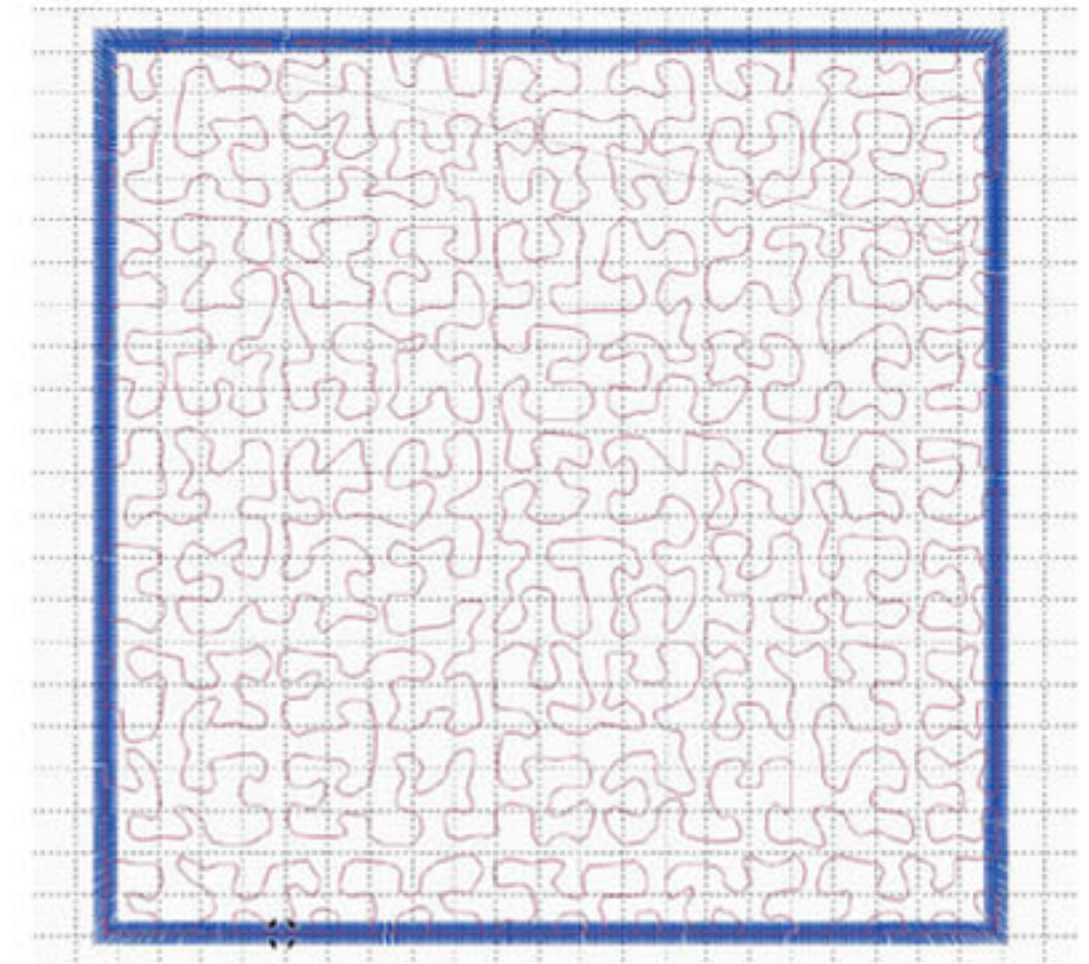
In the Properties – Fill box, select Stippling.



Change the Density to 4.00



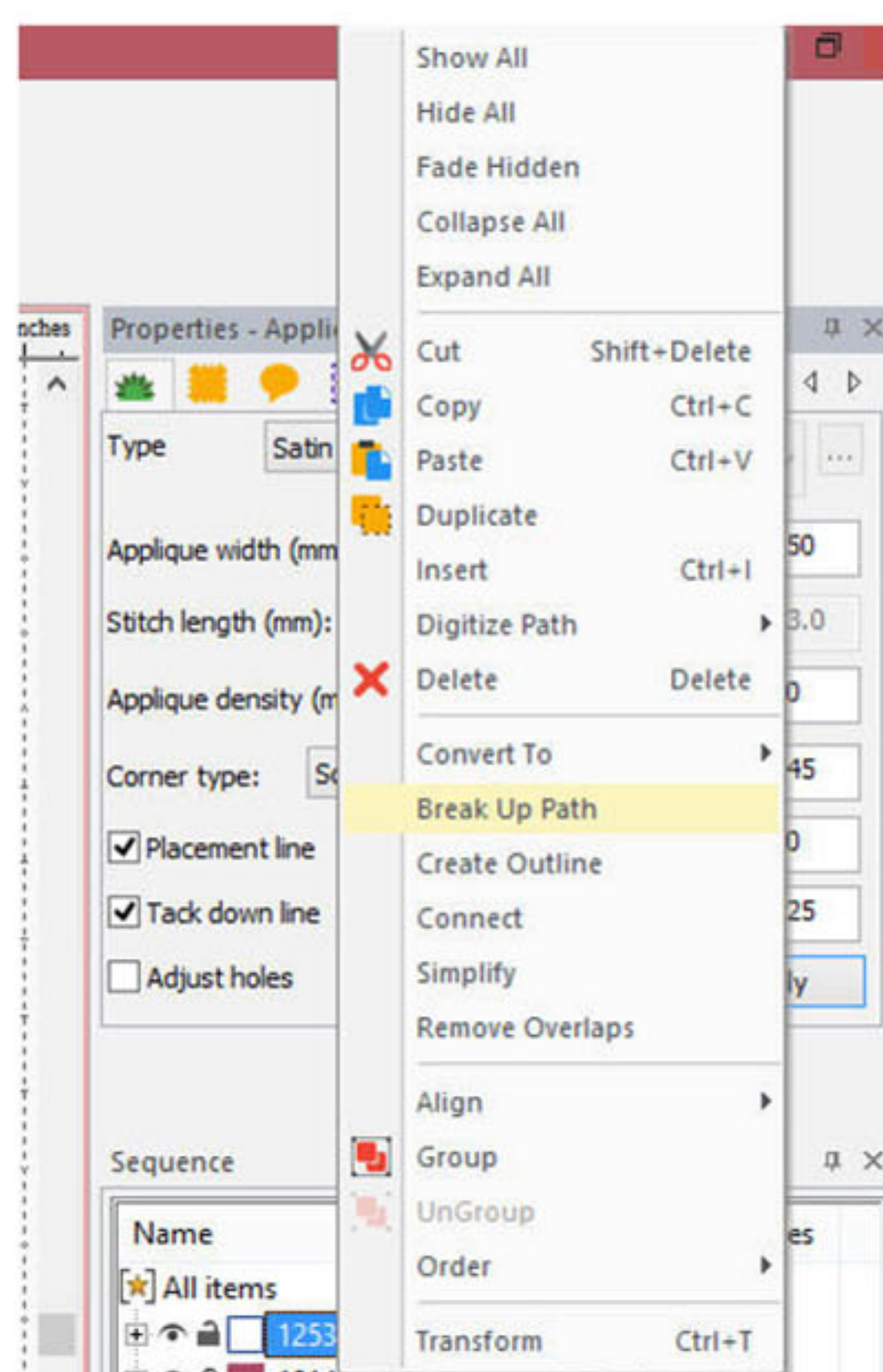
The design should look similar to the example shown.



Look at the color sequence. The Stipple stitches need to stitch before the appliqué is finished.

Name	Index	Stitches
✱ All items		
1253 Sulky Rayon ...	Color 1	3279
1814 Sulky Rayon ...	Color 8	2913

Select the Appliqué. Right click, select Break Up Path.



The result is shown in the sequence. The individual colors that make up the appliqué are now visible.

Name	Index	Stitches
✱ All items		
1253 Sulky Rayon ...	Color 1	153
1034 Sulky Rayon ...	Color 2	312
1253 Sulky Rayon ...	Color 1	2819
1814 Sulky Rayon ...	Color 8	2913

Rearrange the color sequence so that the Stipple is the third step in the stitching process.

Merge the Nest – Perching Bird design on to the workspace.



Design: Nest – Perching Bird UT7985
Company: Urban Threads / www.urbanthreads.com

For
the software lesson
in creating the shape
& fill pattern, visit
Eileen's Blog
Search:
"fascinator"

www.dzgns.com/blog/

Position as desired. Save, print a template and send to the embroidery machine.

Denise's Tips

I used one of the same blue thread colors from the bird design on the stipple. It's a subtle effect but still noticeable.

I deliberately coordinated the satin stitching on the appliqué outline with the lace. I wanted the outline to blend away—rather than be a focal point.

Fascinator!

The beaded heart shirt uses similar techniques as the other shirts, but has expanded features. It was influenced by my love of fascinators. The process evolved as I created. I share the steps in an unusual order to show there is more than one way to produce the same result. Sometimes creative inspiration happens during the stitching process. Don't hamper the process! Adapt and see where it leads.

Materials

Beads
Lace (with limited patterns)
Tulip ColorShot Instant Fabric Color in Black

Embroidery Designs

Embroidery software to make an appliqué heart shape
Free design from Kreations by Kara

Step 1. Embroidery Designs

I made a heart-shaped appliqué 5 ¼" wide in embroidery software. While I'm not necessarily fond of wearing hearts on my shirts—I thought it would be good to challenge myself! I added a Hexagon pattern inside the heart appliqué shape.

For the lesson on creating the shape and filling it with the Hexagons pattern, visit Eileen's Machine Embroidery Blog. Search: Fascinator.

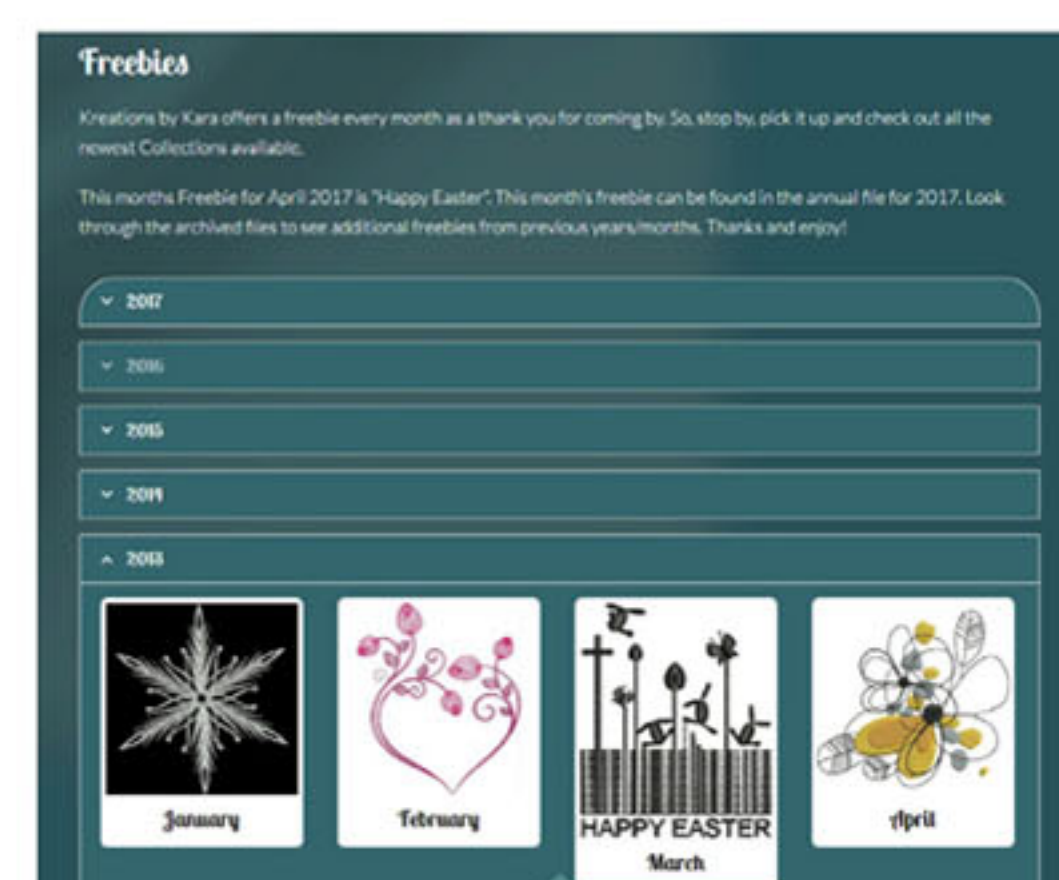
I chose a different style of lace that looks more like tulle with a subtle line pattern. For dramatic effect, I spray painted it black.



Of course, if you already have black lace, use it! My goal was to use what I have and adapt it to what I want. If you've priced lace, it can add up—and I love having one-of-a-kind pieces.

I stitched the heart appliqué on the center of the shirt.

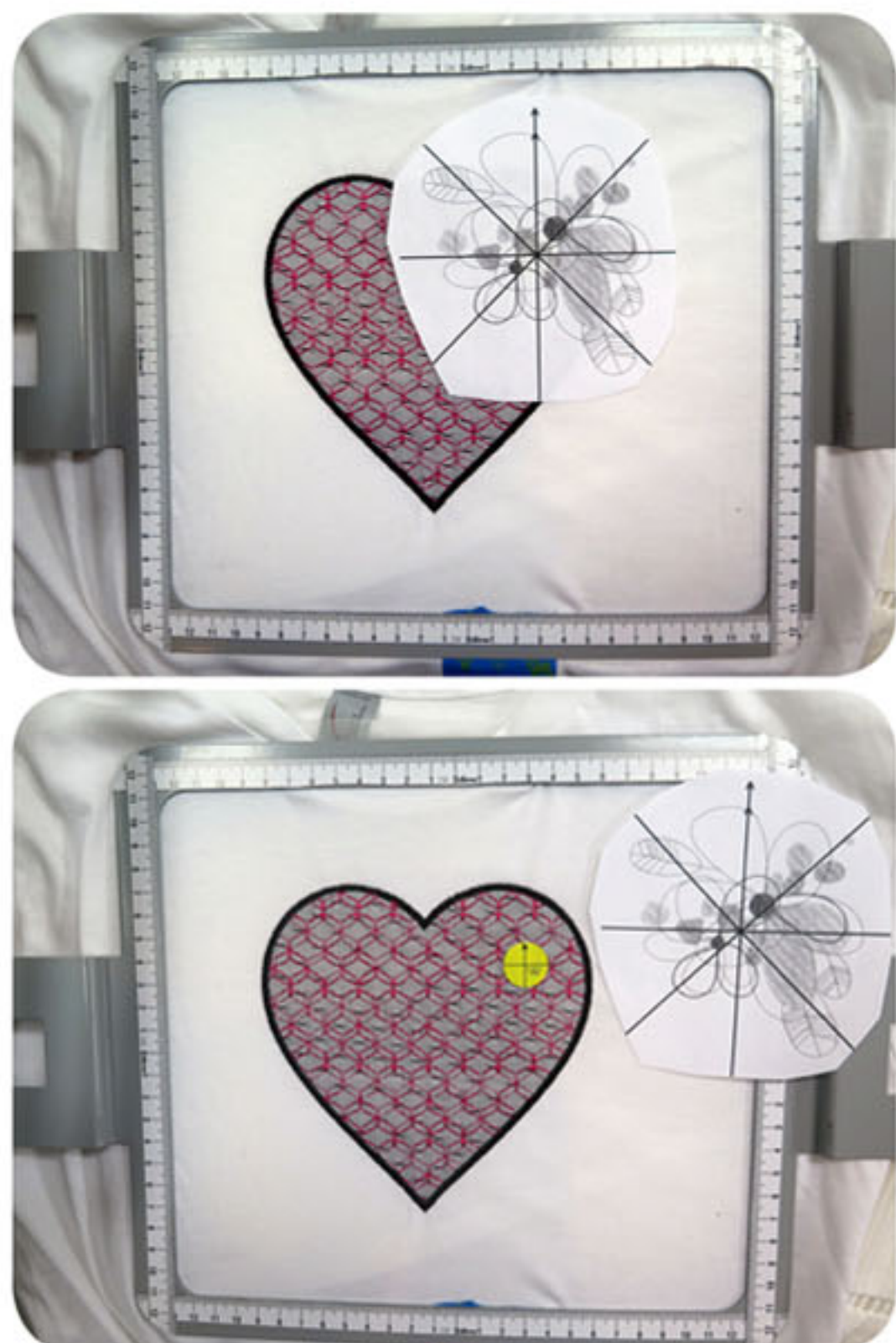
Then I downloaded the free design from Kreations by Kara. It's on their Freebies page in the 2013 section. It is the free design for the month of April. (The file name is Kbkfreeapril2013_abstractlineflowers)



If you examine the free design from Kreations by Kara closely, the shape works as a corner design. In embroidery software, I rotated the design 90 degrees. When the design is in this position it reminds me of a fascinator.

I saved the design and printed a template.

I auditioned the template on the still hooped shirt, placing the delicately angled fascinator design on the 'head' of the heart appliqué.



I stitched the design.

I loved how the shirt turned out. But it needed more. I used the embroidered Hexagons as a guide to hand-sew clear beads to the shirt. No measuring or marking was needed. The Hexagons made it easy to evenly place the beads. It's a subtle touch but it elevates the shirt into a different category of "homemade".

The last step, iron on a piece of Sulky Tender™ Touch to the back of the heart design. This will provide a layer of protection to keep the beads secure.



When we took a close-up of the model in the beaded shirt, she asked how many beads were hand-sewn. I looked at her and said, "that's a good question. I don't know!" Let's just say I got help from some friends (Page 72)!



Make a Splash!

By Diane Kron,
Software and Embroidery
Projects Manager for
Designer's Gallery

Create an adorable dress
for any summer outing
with decorative embroidery
designs from the
Baby Lock Unity sewing
and embroidery machine.

Materials

McCall's pattern M6887

or similar style using View A

1 yd. white cotton blend fabric for bodice

Fabric for skirt according to pattern

(Black print)

Fuchsia colored piping (Purchased)

Baby Lock Tear-Away stabilizer

Madeira® Cotona sewing thread

Madeira® black and white embroidery thread

Mary Ellen Best Press Spray Starch

Basic sewing and embroidery supplies

Read all of the pattern directions and use a $\frac{5}{8}$ " seam allowance throughout unless otherwise stated on the pattern guide sheet.

At the Cutting Table

Before cutting out the pattern, lay the Bodice Front section on the fabric to determine the approximate size and placement of the design that will be used for the bodice section. Cut out a section from the fabric that will fit in the largest hoop (180mm x 300mm). Hoop the fabric on the straight of grain.

Cut out a section from the Baby Lock Tear-Away stabilizer larger than the hoop. Hoop the stabilizer and the white fabric section so that the fabric is centered in the hoop.

Cut out the remaining pattern sections by following the directions on the pattern guide sheet.



At the Machine

Set the machine up for embroidery. Click on Embroidery Edit to gain access to the built-in embroidery designs. Select Exclusives, Scroll Styles category and select the sixth design as shown in the illustration below. Click on Set.



To edit the design, click on Rotate and select rotate 90° right. Move the design to the top of the embroidery field.

To add the second design to the embroidery field, click on the Add option and select the same design. Rotate and move this design in the same manner as the first design that was selected. Leave approximately 1/4" between the two designs as shown in the following illustration. Click on Close and then Embroidery.



Attach the hoop to the embroidery unit. Use black embroidery thread for the first two colors and white thread for the third. The next three colors are for the second design and should be embroidered as in the first design.

After the embroidery is complete, remove the hoop from the embroidery unit, release the fabric from the hoop and tear away the stabilizer from the back of the embroidery. Press the fabric to flatten the design.

Diane's Tip

I like to use Mary Ellen's Best Press spray to remove any possible puckers.

Set the machine up for sewing and thread the machine with the Madeira Cotona thread. Fold the embroidered section in half centering the design on the fold line and place the Bodice Front pattern piece on the fold line as instructed on the pattern piece. Be sure the embroidery design is centered on the bodice front. Cut the section out and follow the pattern guide sheet for assembly of the dress.

Add the piping as instructed between the seam lines.

Diane's Tip

I created my own piping by cutting 1 1/2" wide strips from a fuchsia colored fabric. Piece the strips together to make one long continuous strip. With the wrong sides together, fold the strip lengthwise and press. Place the cording inside the long strip next to the fold and sew. Use a zipper foot to get close to the cording.





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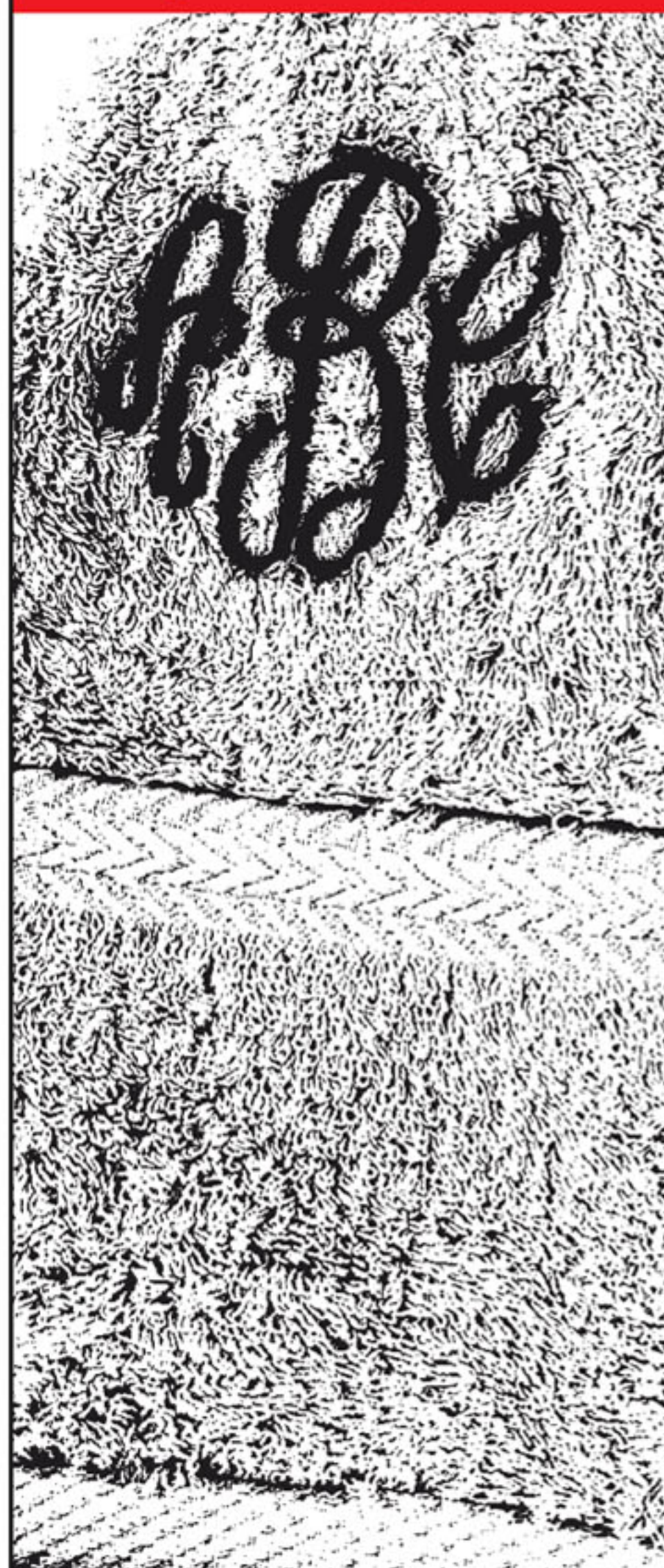
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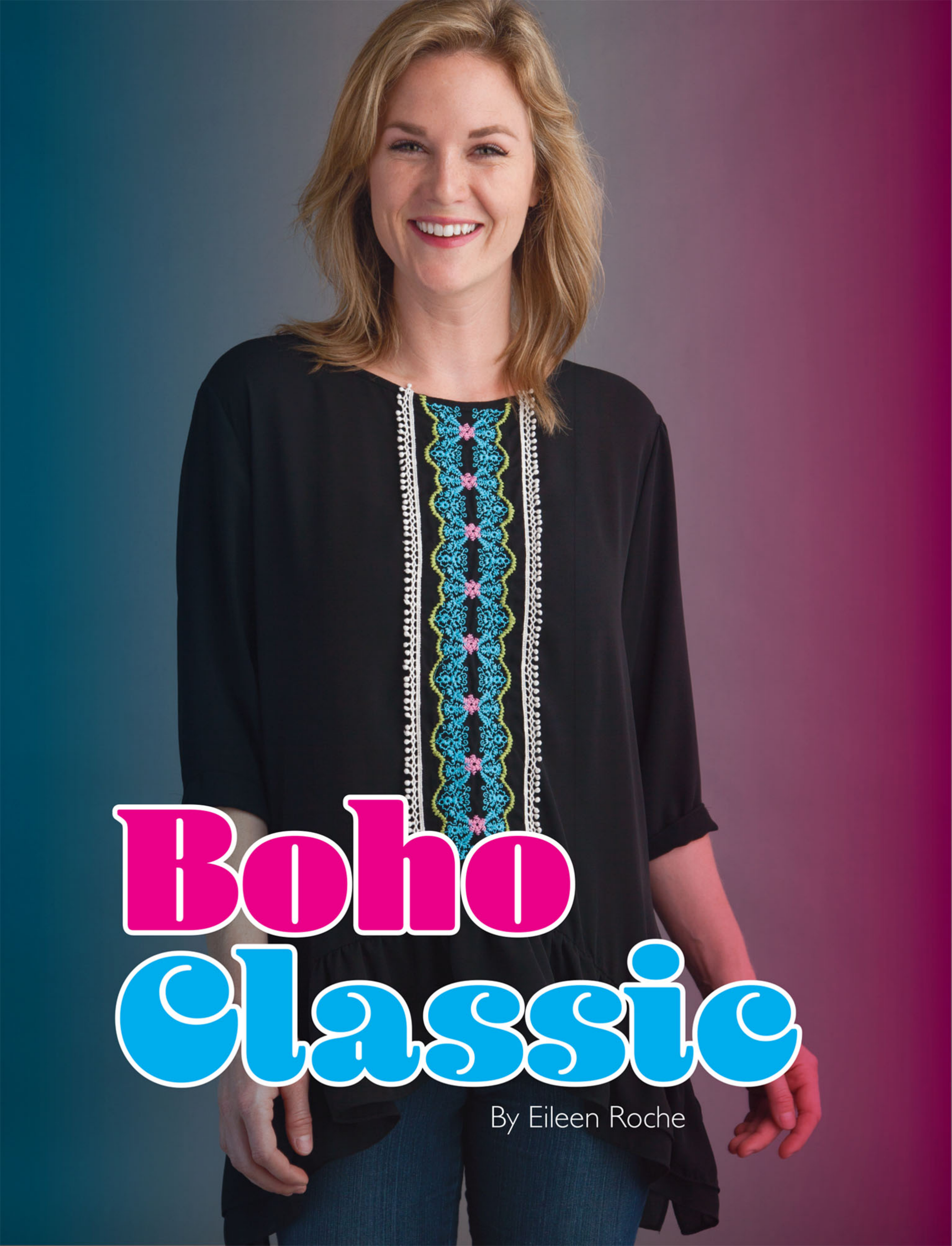
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A woman with blonde hair is smiling and standing against a background that transitions from teal on the left to purple on the right. She is wearing a black long-sleeved top with a vibrant, multi-colored embroidered pattern down the center. The pattern consists of repeating floral and geometric motifs in shades of blue, green, pink, and yellow, framed by white lace-like borders.

Boho Classic

By Eileen Roche

Embroidery Products

Vintage Embroidery Software

Materials

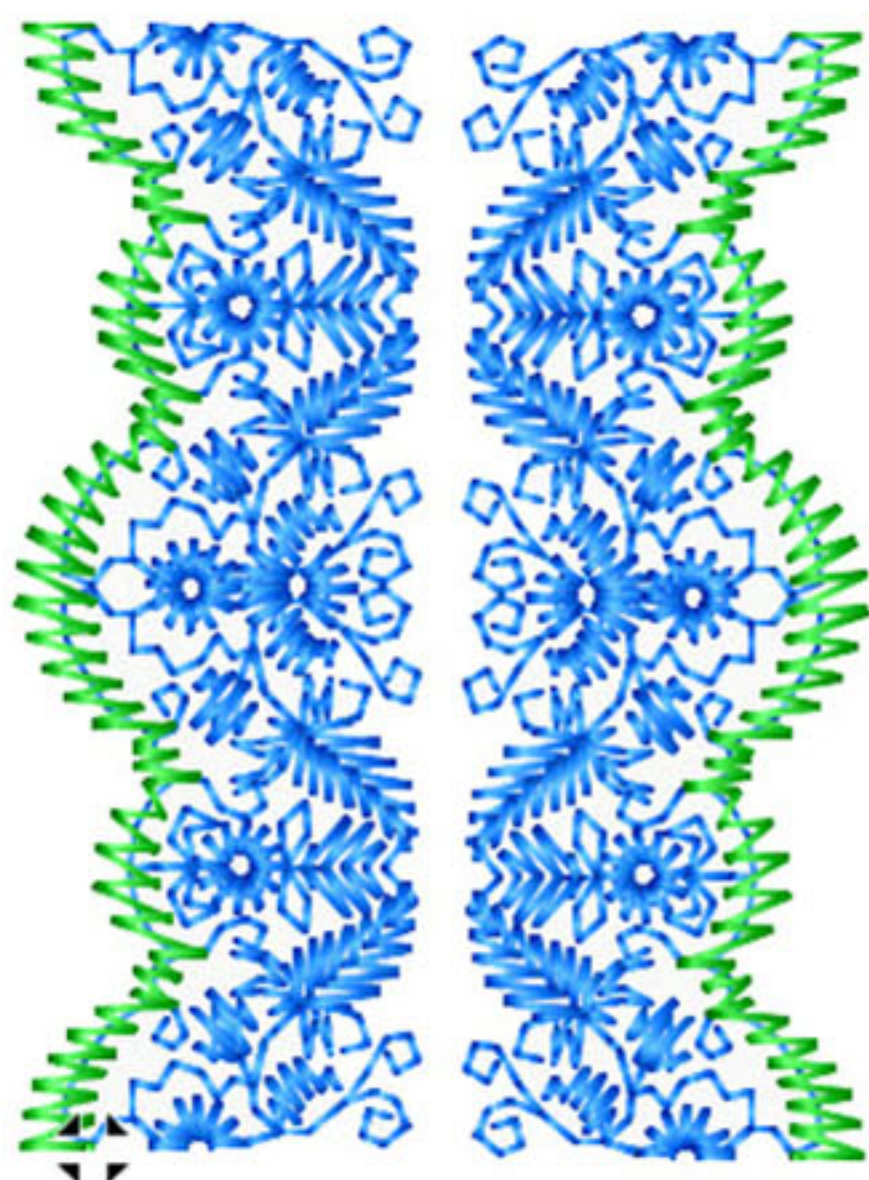
One purchased women's tunic
DIME Vintage Embroidery
Thread: polyester 15 wt. Rope
and 40 wt. Retro thread
Water soluble adhesive stabilizer
Perfect Alignment Laser (PAL)

Create the Design

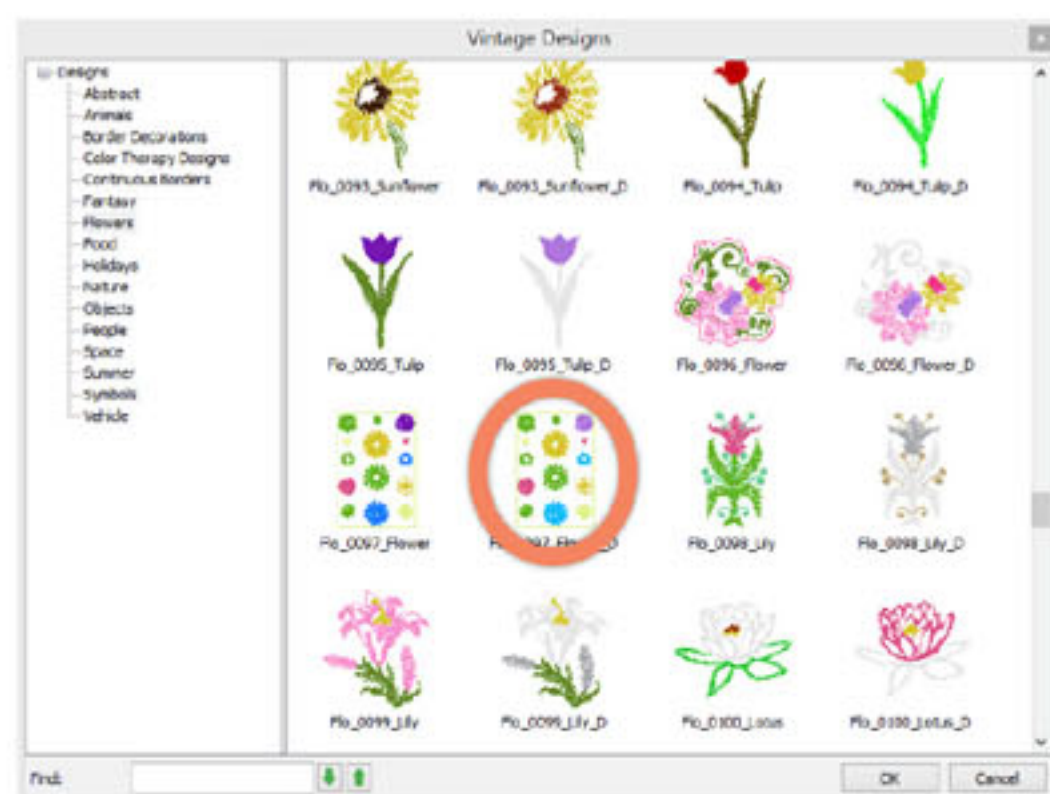
Open a new file in Vintage Embroidery Software. Click on the Designs icon and select Border decorations/ Bor_0098_Lace_D. Change color 2 to Vintage Rope 15 wt. Garden Green.



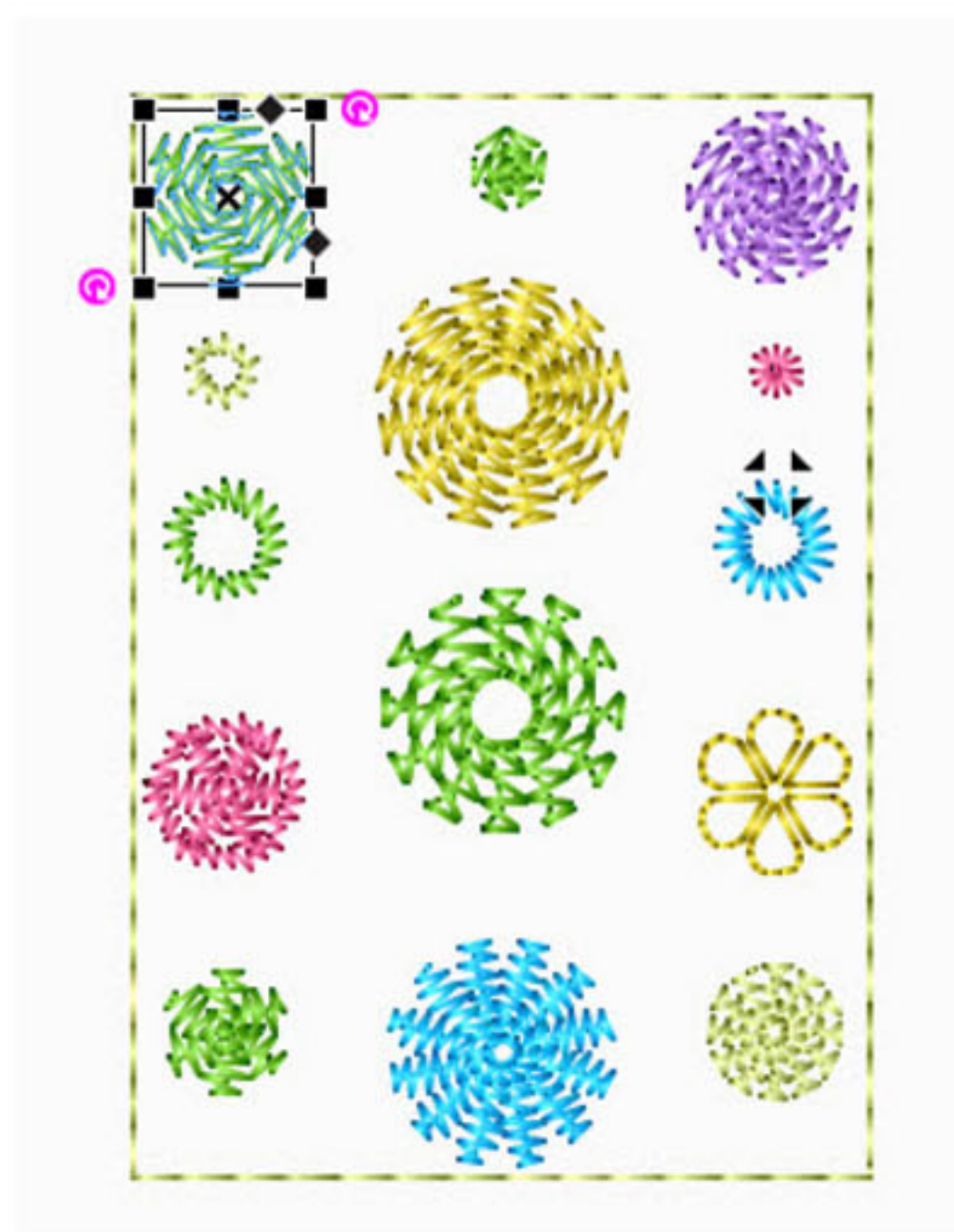
Select the design, right click, Group. Rotate the design 90°. Copy and paste. Mirror image the second repeat and move it to the left of the first design. Leave 10 mm between the two designs.



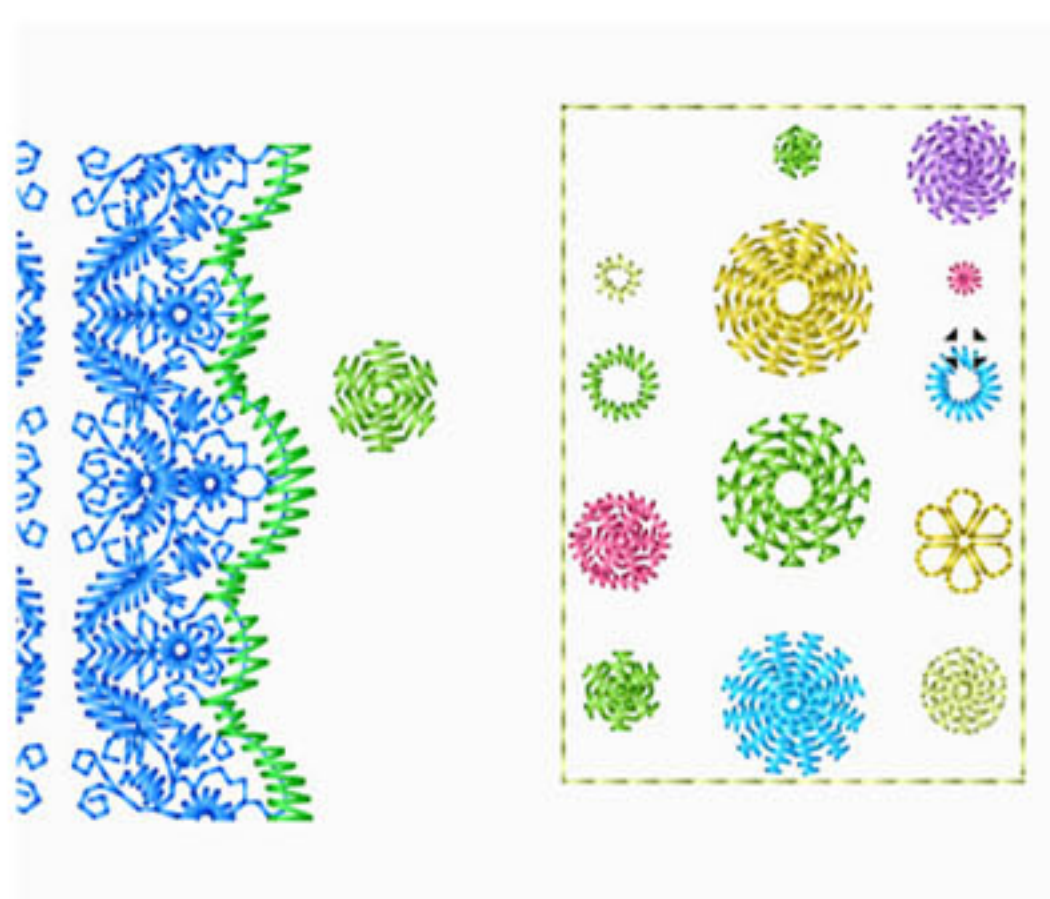
Click on Designs, Flowers and select Flo_0097_Flower_D.



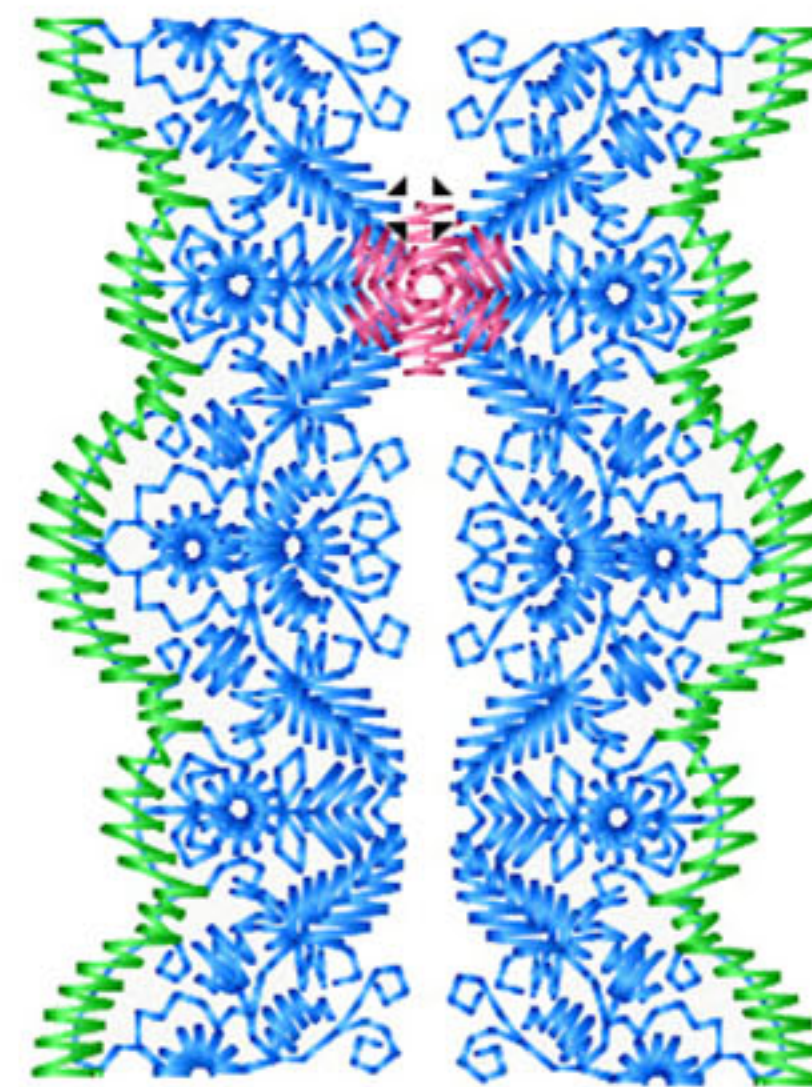
Select the top left flower.



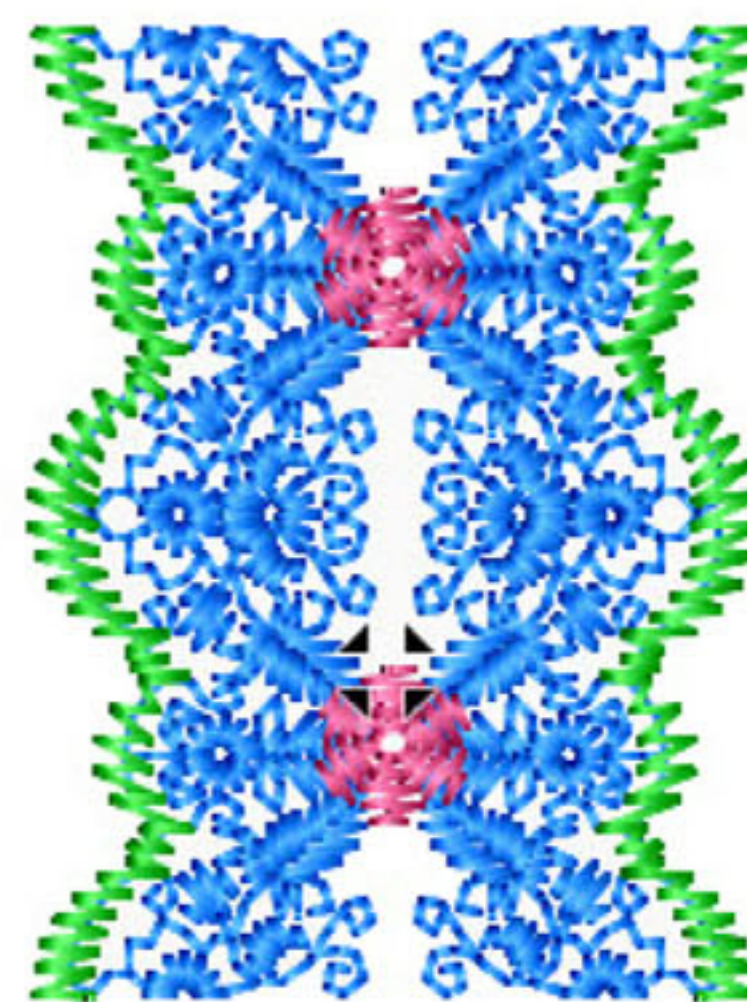
Group and move it to a clean work area.



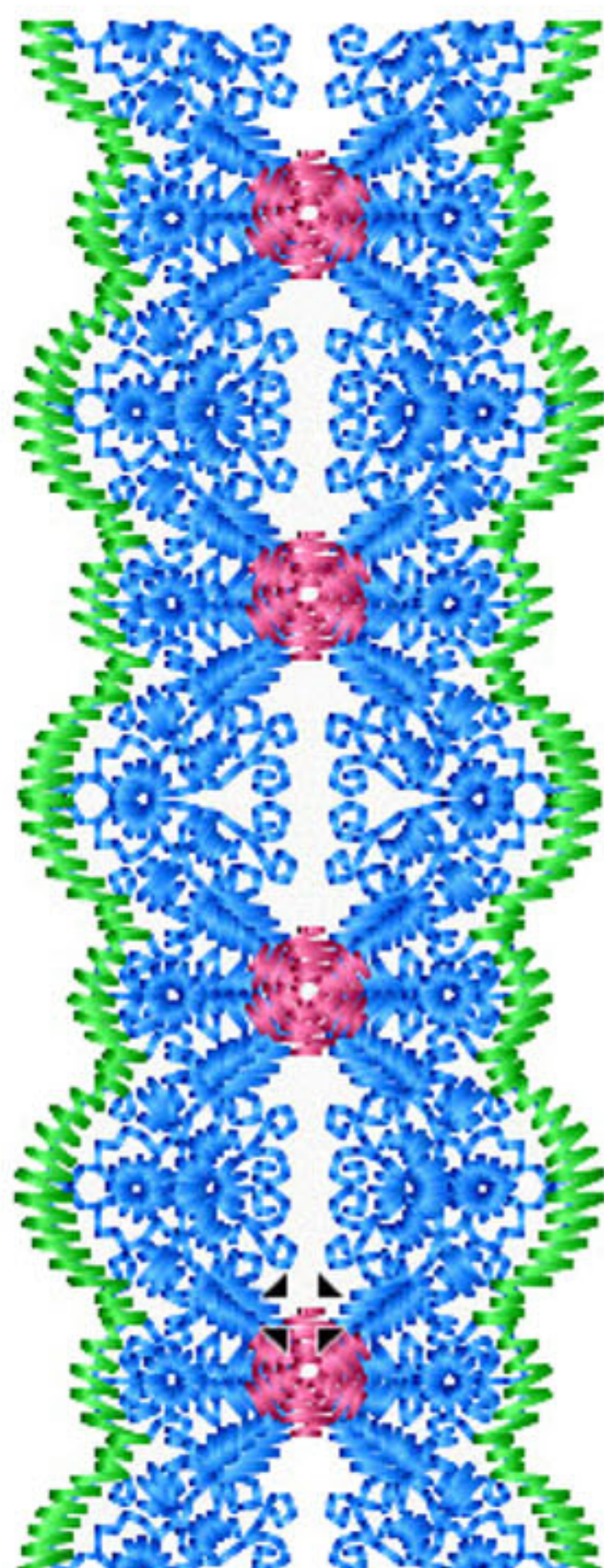
Remove the remaining elements of Flo_0097_Flower_D. Select the remaining flower, right click and Group. Assign a new color. Move the flower between the borders.



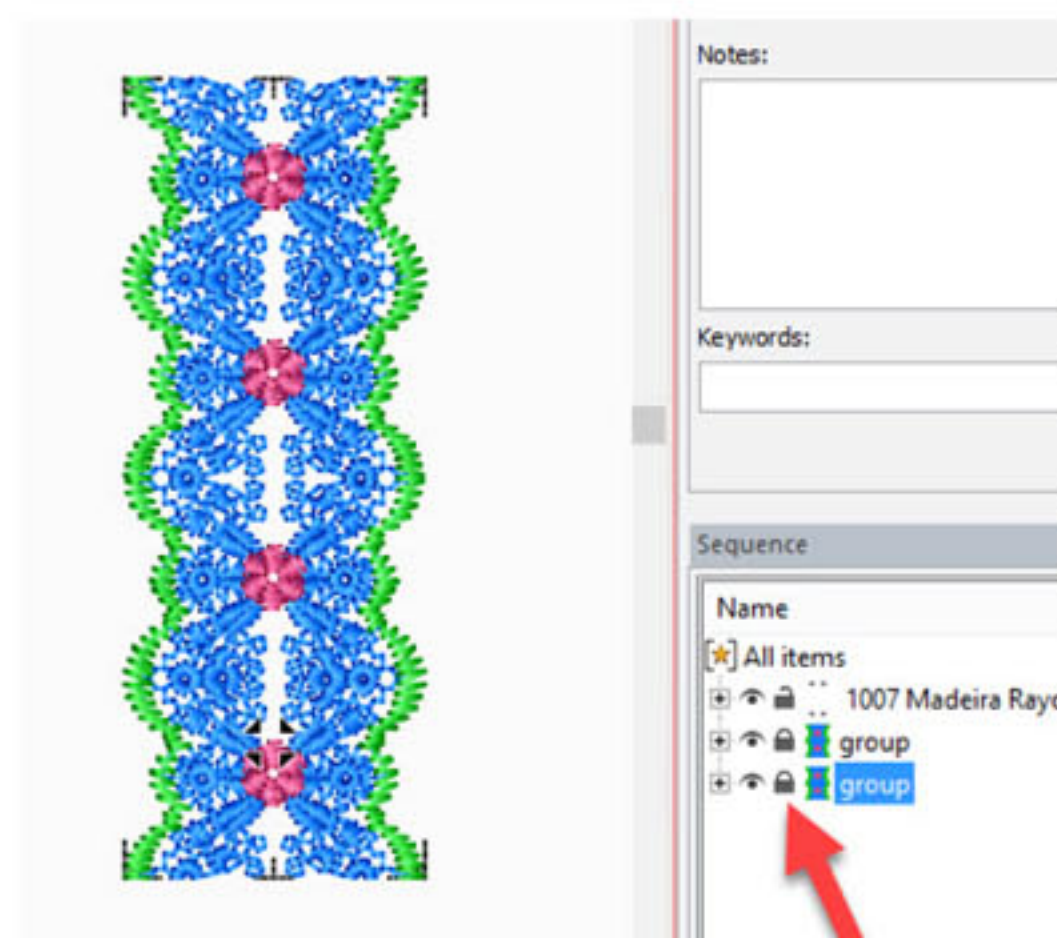
Copy and paste the flower and position it as shown.



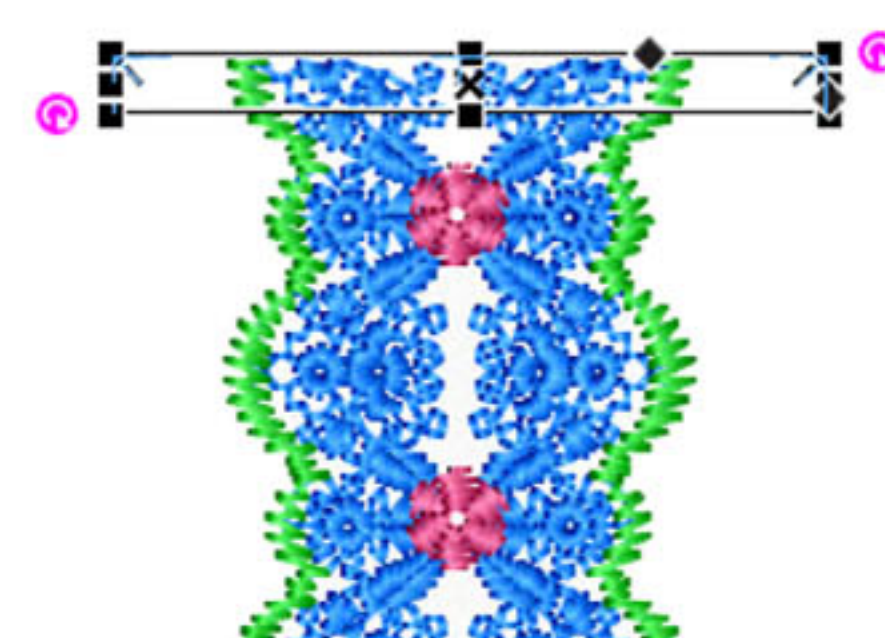
Select all, Group, Copy and Paste. Place the second repeat below the first. Use the alignment tools to horizontally center the borders.



In the Sequence window, click the padlock next to each design so that you do not inadvertently move an element in the border.



Realign the marks by selecting the marks at the top of the design and the top border, right click, Align, Top.



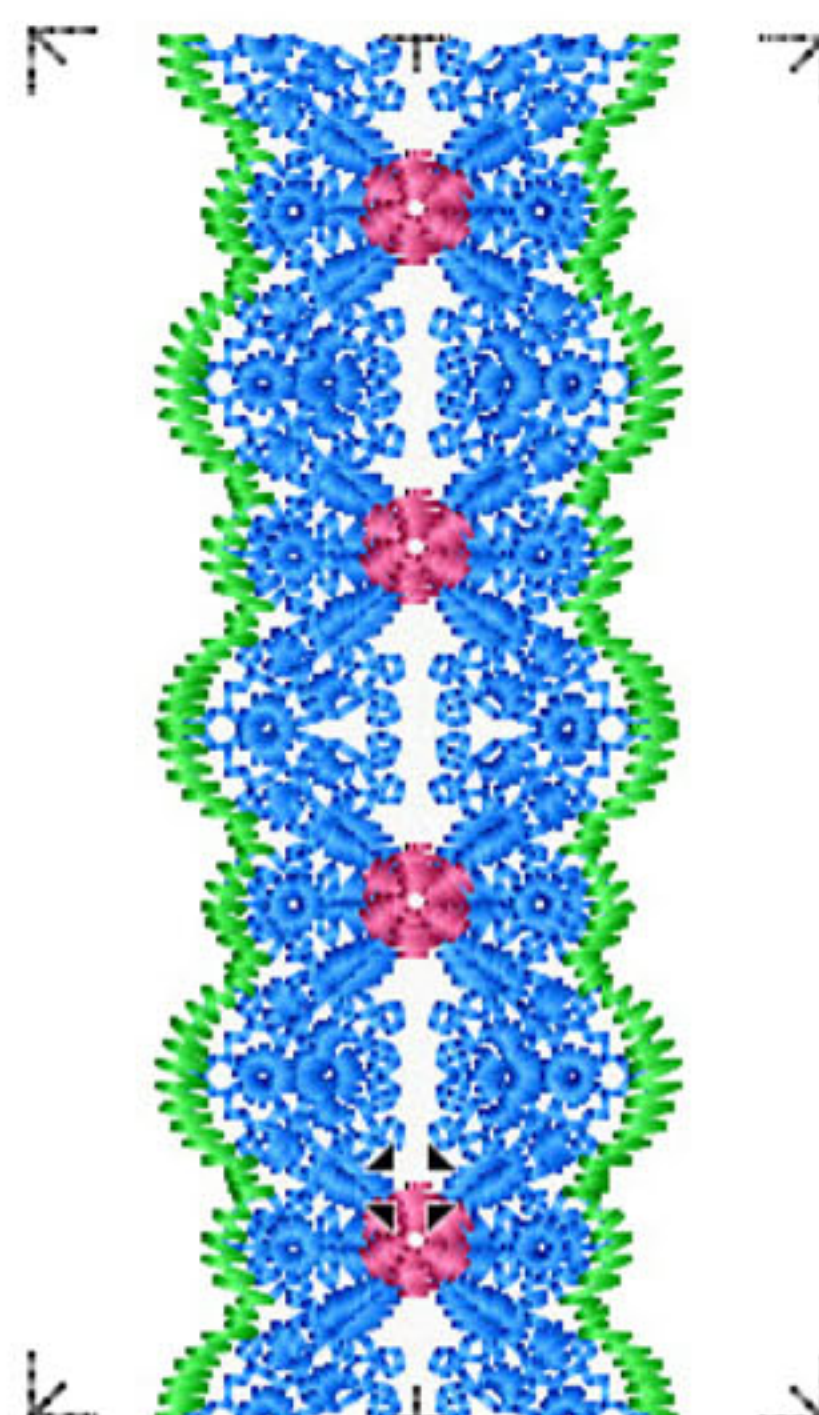
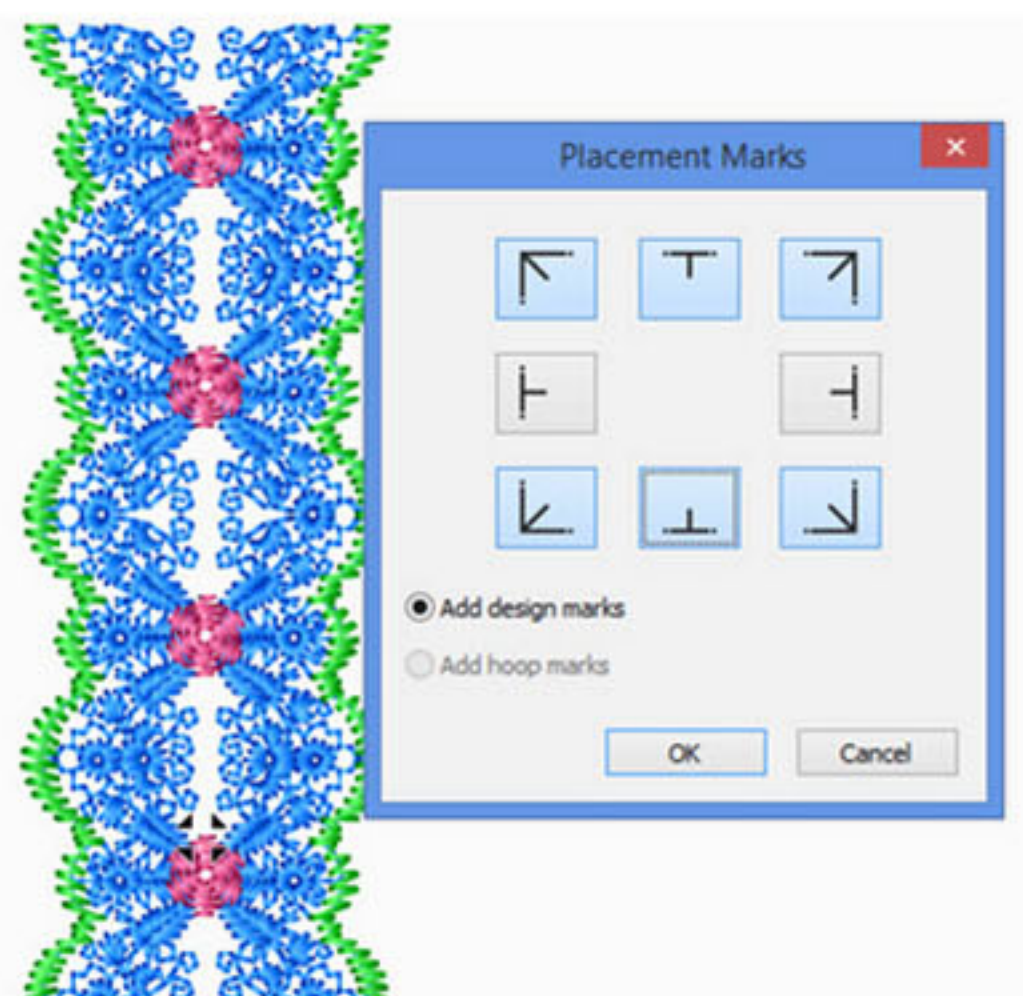
If the placement marks stitch outside of the embroidery design, it's easier to remove them after embroidery. However, do not move the center placement marks at the top and bottom or your designs will not align. Select the marks on the right and move them about $\frac{3}{4}$ " away from the design. Repeat for marks on the left.

Repeat for the bottom marks. Change the order of the marks in the Sequence box. Select the bottom marks, right click, select Order, To Front from the drop down menu. Save the design as FlorBorder and print a template.

Eileen's Note

In my haste to complete my pretty new tunic, I neglected to photograph the following steps. The steps for an actual garment are the same but you will have to take care to keep excess fabric out of the sewing area.

Select the design, click on the Placement Marks icon and select the marks at the top and bottom of the design.



Embroidery

Mark the vertical center of the tunic with chalk or other removable marker. Center the template on the tunic neckline, positioning the top of the design as close to the neck binding or ribbing.

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WHAT'S TUBULAR EMBROIDERY? p.62

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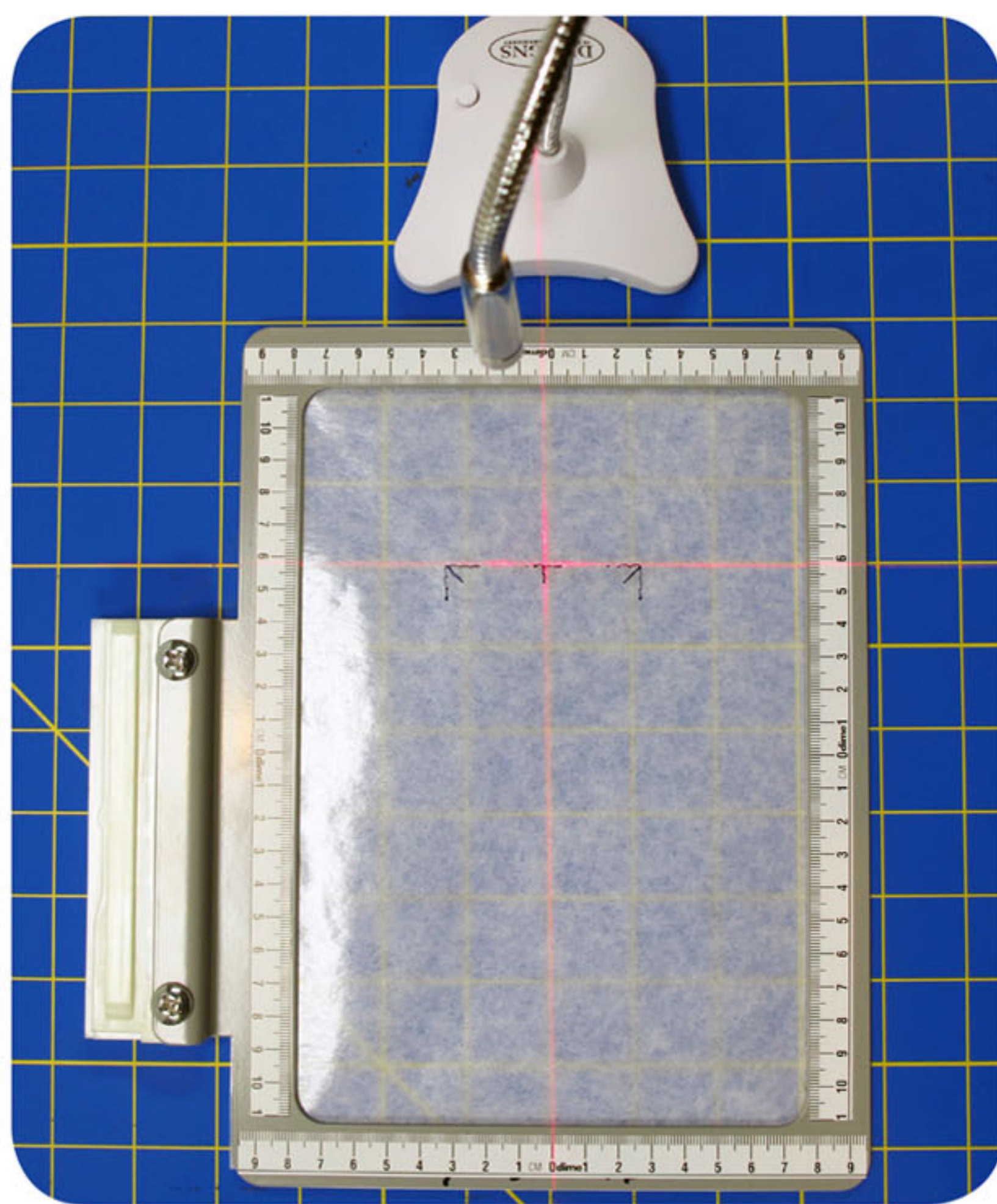
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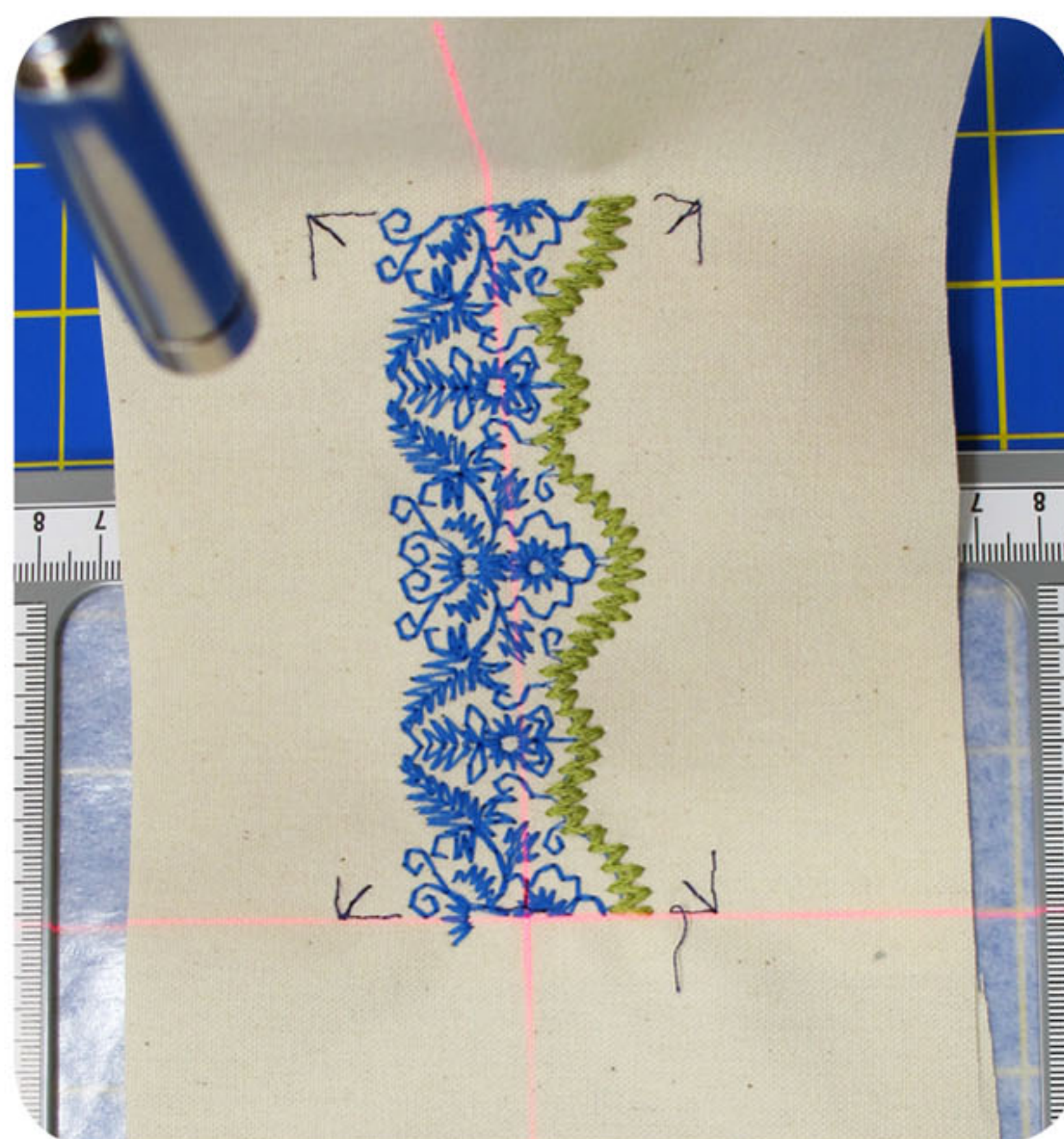
www.dzgns.com

Hoop adhesive water soluble stabilizer. Remove the protective paper and position the center neckline on the sticky stabilizer. Retrieve the FlorBorder design. Position the needle over the template's cross hair. Remove the template. Omit color 1 and stitch the remainder of the design.

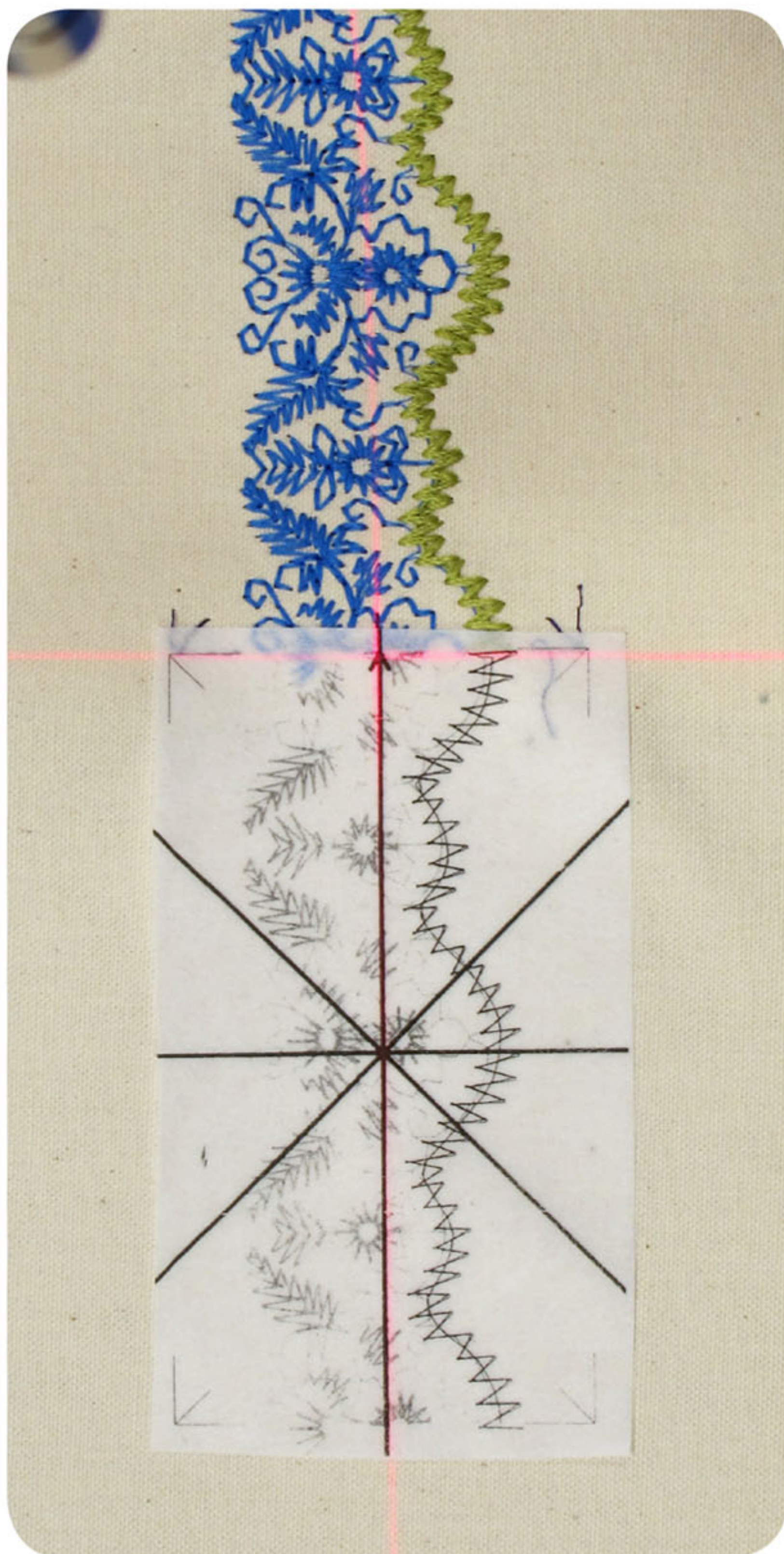
Remove the hoop from the machine and the tunic from the stabilizer. Hoop a fresh piece of adhesive water soluble stabilizer. Remove the protective paper. Attach the hoop to the machine and stitch color 1, the placement marks at the top of the design, on the sticky stabilizer.



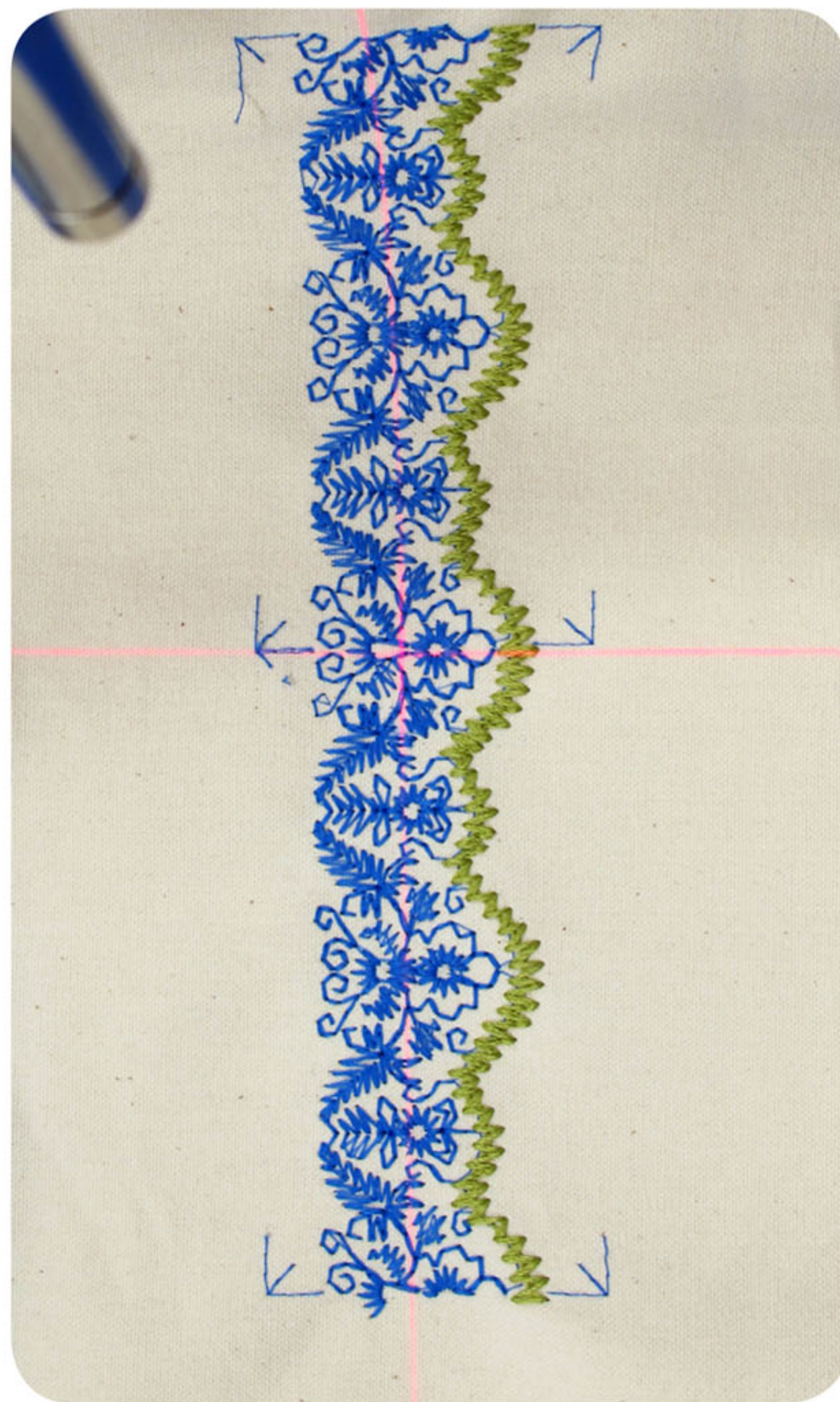
Place the hoop under PAL, aligning the horizontal beam with the top of the stitched placement marks and vertical beam with the center placement mark. Position the tunic on the stabilizer under the beams, aligning the beams with the stitched placement marks at the bottom of the first border. Also keep an eye on the marked vertical center of the tunic. You want the vertical beam of PAL to align with this mark.



To confirm the placement, place the template under the beam.



Remove the template and finger press the tunic to the stabilizer. Carefully transport the hoop to the machine and complete the design.



Finishing

Follow the manufacturer's instructions for washing away the stabilizer.

Sew a length of trim next to the border on each side to complete the design.





Everything is Coming Up **Tula Pink**

By Tari Intardonato, OESD Embroidery Educator

Renowned fabric designer, Tula Pink's beautiful artwork is now accessible to machine embroiderers. If you love Tula's fabrics, then you'll love her embroidery designs.

Embroidery Products

OESD Embroidery Collection
#80129 Spirit Animal by
Tula Pink

OESD Embroidery Collection
#12519 In the Hoop Purses,
www.embroideryonline.com

Materials

5" x 9" piece of fabric (upper front)
20" x 9" piece of fabric (lower front)
9" x 13" piece of fabric (back)
OESD Stabilstick CutAway
OESD Topcover - White
Organ Titanium Embroidery
Needle: Size 80/12
505 Temporary Adhesive spray
14" zipper
5" length of 1" wide ribbon
Jumbo Hoop

Threads

Isacord thread colors: 0015, 0020,
and 2721.

Step 1. At the Computer

Use your preferred embroidery software to combine the designs before sending to your machine, moving the last and final color of embroidery design #12519-04 (titled Seam Stitch) to the last color of the combined designs. Or you could send design #12519-04 of the In the Hoop Purses collection to your machine. Add to the design on screen, design #80129-02 of the Spirit Animal by Tula Pink collection, making sure you stitch the last and final color change of the embroidery - Seam Stitch as the final color.

Step 2. Prep

Hoop one layer of OESD Stabilstick CutAway in a Jumbo hoop, paper side up. Use a pin to score ONLY the protective paper. Remove the paper to expose the sticky adhesive.

Step 3. Embroidery

Stitch the first color of the embroidery design, the Zipper Placement Stitch, on to the stabilizer.



Center and place the zipper over the stitching lines. The zipper will adhere nicely because of the Stabilstick stabilizer. The zipper pull is placed on the right side of the hoop beyond the stitching lines. (The zipper is too long and will be trimmed later.)



Stitch the second color, the Zipper Tackdown.



Fold the upper and lower front fabric pieces, in half, wrong sides together. Press. Center and place the upper front fabric with the folded edge to the top teeth of the zipper, leaving at least a 1/4" on either end.

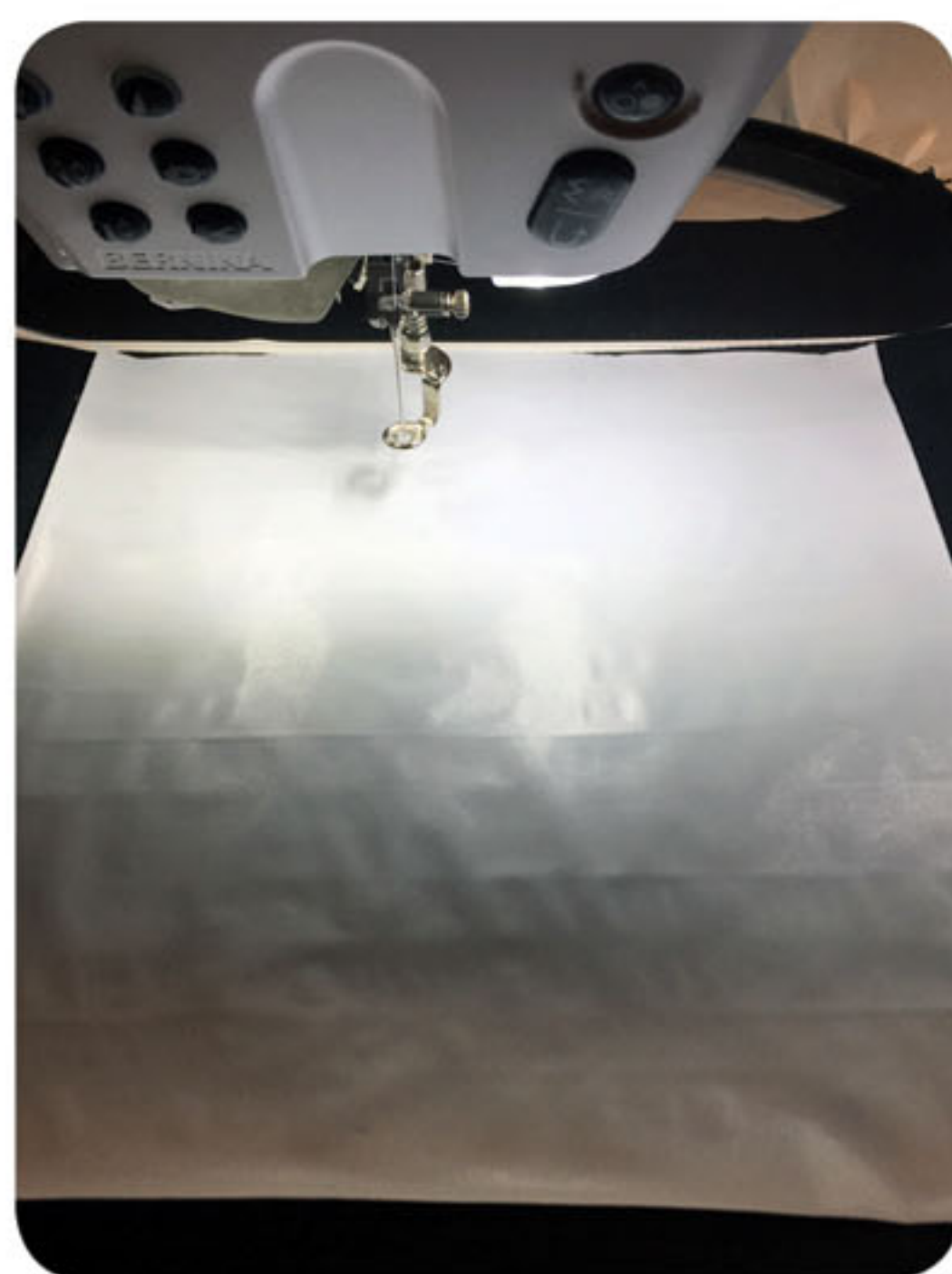
Center and place bottom fabric with folded edge to bottom zipper teeth, leaving at least a ¼" on either end.



Stitch the next color, Front Panel Tackdowns. This will tackdown the upper top and lower top fabric sections in place.

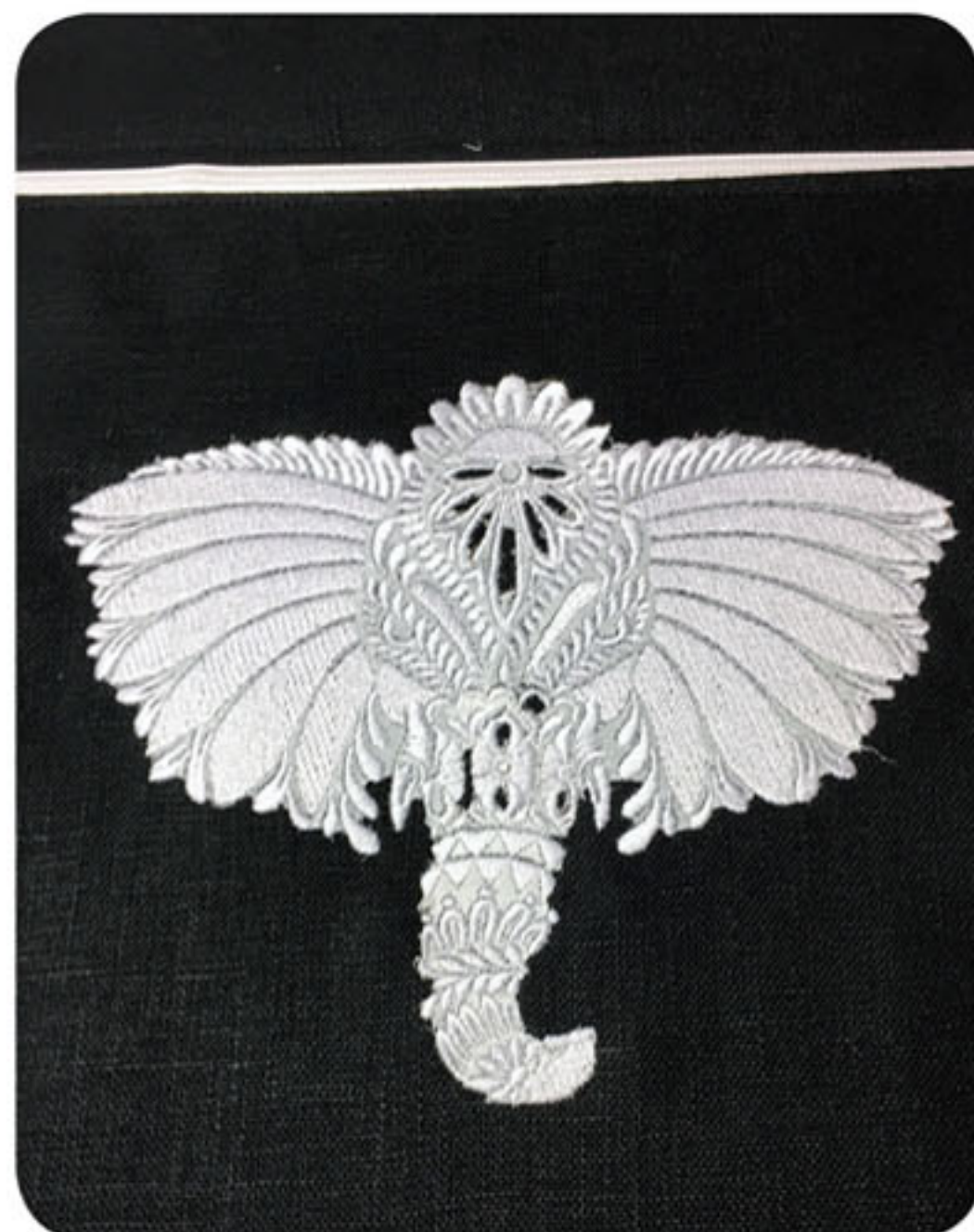


Lay a piece of white OESD Topcover where the embroidery design #80129-02 will stitch. Lightly spray with adhesive spray to hold.



Stitch embroidery design #80129-02, using your preferred thread colors.

Gently tear-away the excess Topcover after stitching the white color.



Stitch the purple details. Fold the ribbon in half. Tape in place on the left side of upper front fabric piece.



Unzip the zipper half way!



Place the back fabric piece, right sides together, over the front section. Stitch the last and final color, the Seam Stitch. This will stitch the sections together.

Step 4. Construction

Remove the pouch from the hoop and trim excess stabilizer, fabric, and zipper. Trim the stabilizer from the zipper teeth area before turning right sides out.

Step 5. Finishing

Turn right sides out and press.

Enjoy!

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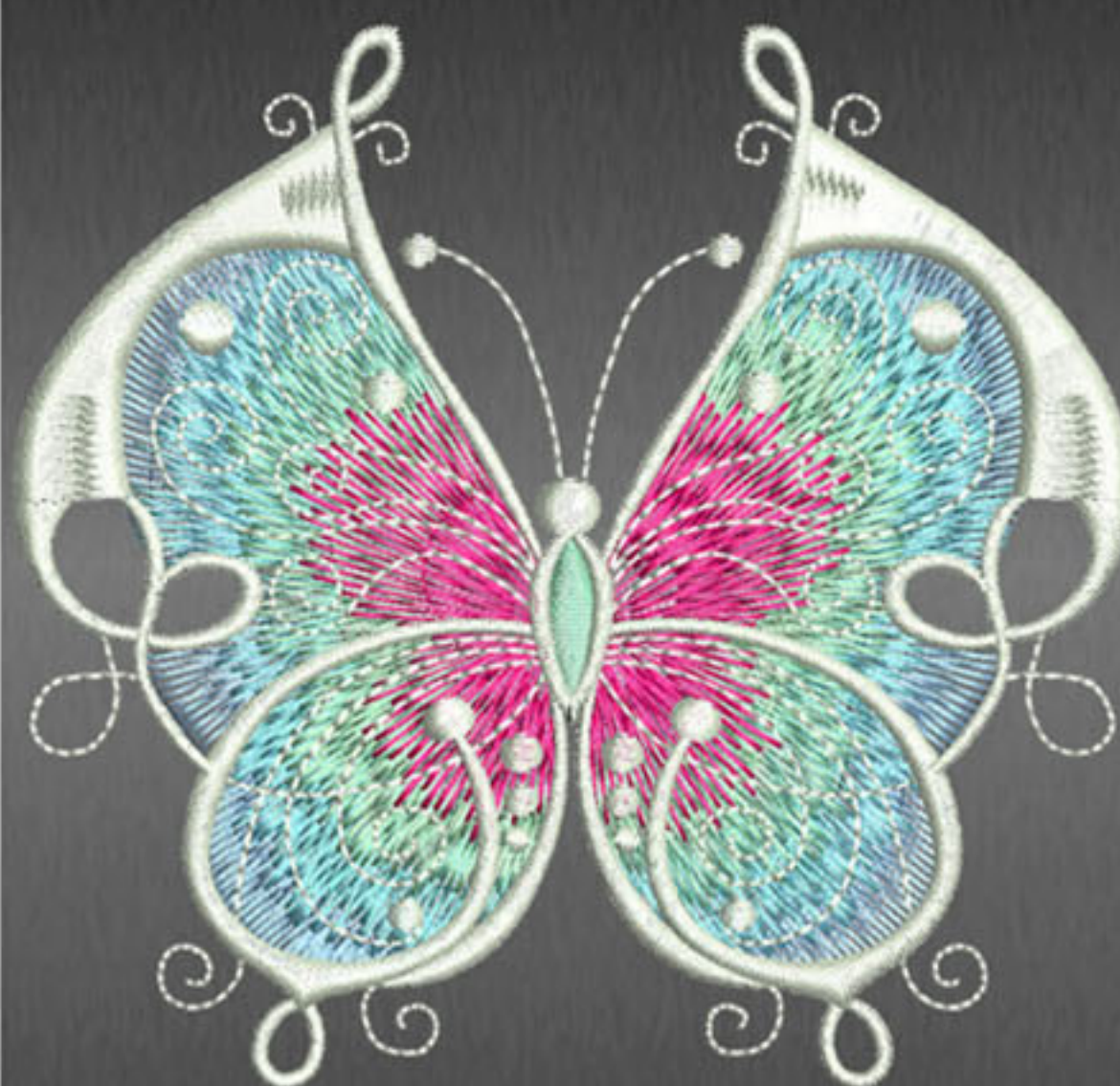
Tari's Tips

Organ Titanium Embroidery Needles are recommended for pressure sensitive adhesive stabilizers since they lessen the amount of adhesive that adheres to the needle.

OESD Topcover prevents show-through on highly contrasting embroidery.



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A person with long blonde hair is shown from the chest down, wearing a bright yellow short-sleeved shirt under a black vest. The vest features a wide red fringe along the top and bottom edges. Several square patches with intricate white geometric embroidery are visible on the black fabric. The background is a solid grey.

Thread illusions

by Katherine Artines

My granddaughter's recent school art project caught my attention. It was a line drawing done to suggest dimension.



Anything we can draw with a pencil, we can draw with thread, right? The blocks featured on this tote are the result of that inspiration.

Embroidery Products

Perfect Embroidery Pro (or other digitizing software)

Materials

Tear-away stabilizer

Fusible no-show mesh stabilizer

Favorite tote bag pattern

Black, white, and lining fabric

ByAnnie's Soft and Stable

lightweight stabilizer or batting

Optional: zipper, button, elastic cording

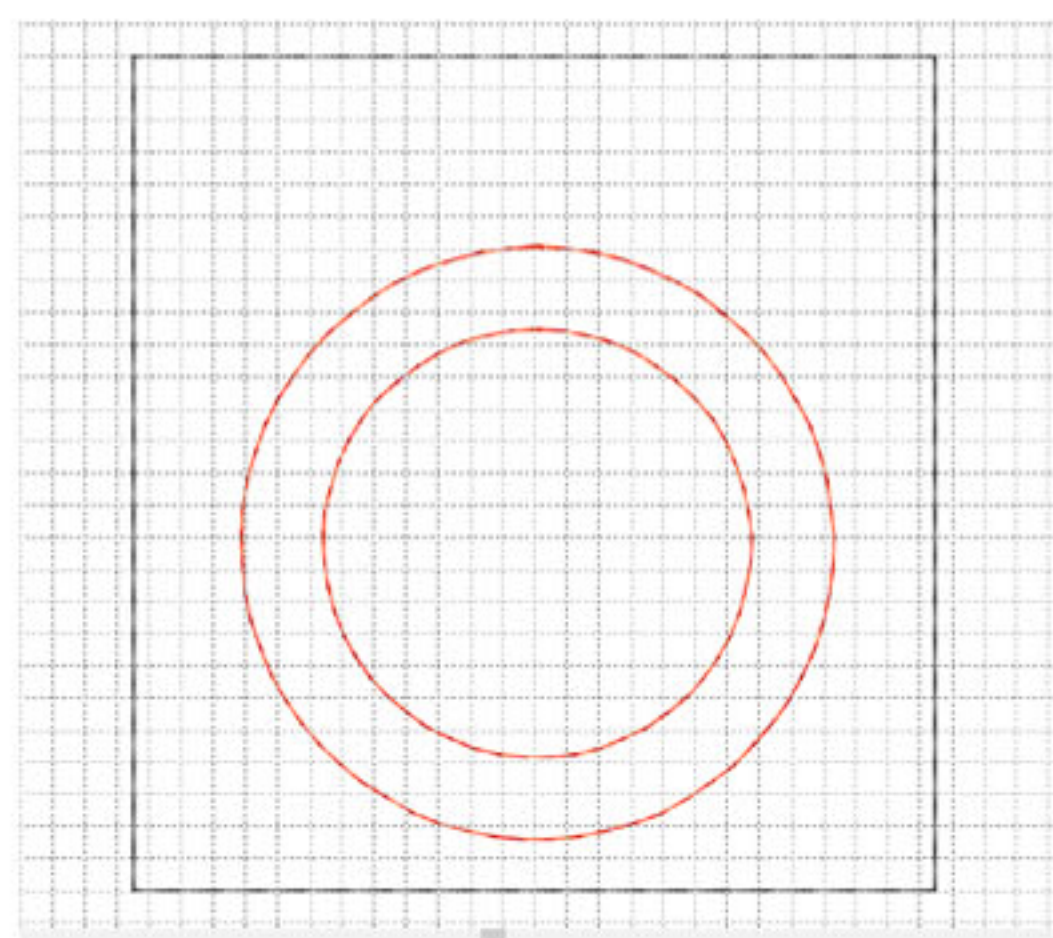
In The Software

A Simple Circle



The idea is to create one continuous line that moves from left to right, going up and down to form the art shape.

Begin with an easy shape: a circle. Use the Artwork / Ellipse tool to create a 3" circle. Copy / Paste the circle and make the second one 2". Select both, Center Align, and Group; I will refer to this group as the ring. Using Artwork / Rectangle, hold down the CTRL key while drawing a 4" square. The square acts as the border. Place the ring inside the square either centered or off center.



Right click on the side ruler, choose Grid Settings, and set the distance for both Horizontal and Vertical to .15". Later, when you are comfortable with the procedure, you can set this distance differently to control the finished look.

Choose the Artwork / Pen tool. Beginning at the bottom left, click in the corner, move the mouse across the grid to the lower right corner and click.

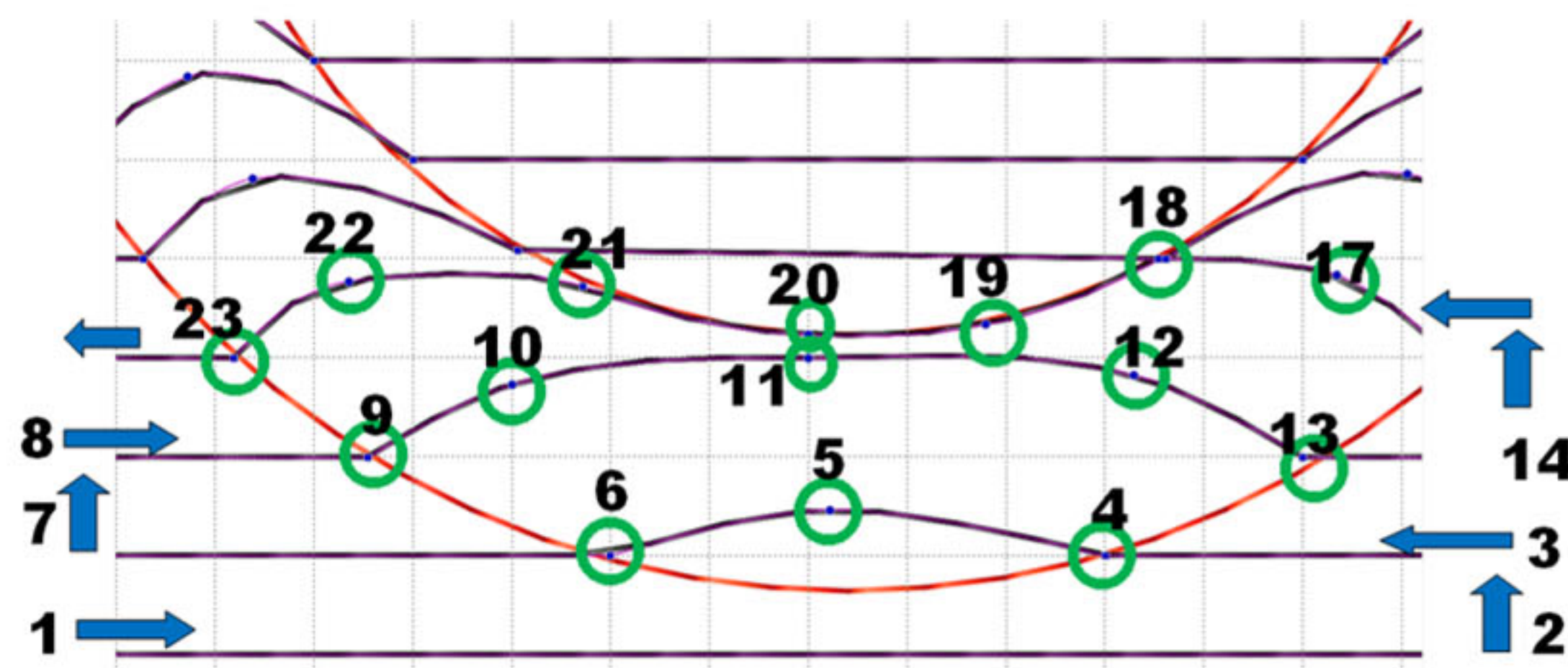
Move up one grid row, click, move to the left border along the grid, click, move up one row, click, and so forth, until you come to the edge of the ring.

Click on the left outside of the ring where the ring meets the grid, click on the upper grid row about midway within the ring, click on the right outside ring where it meets the grid, click over to the right border.

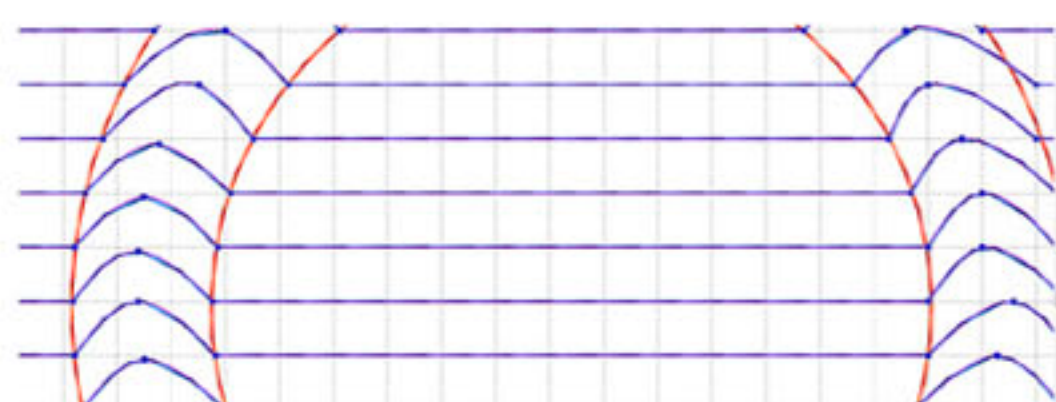
Again, click up one row, move back toward the left until you get to the ring, click where the ring meets the grid, click on the upper grid row about midway within the ring, click on the left outside ring where it meets the grid, click at the left border.

Continue in this way across and up the entire shape.

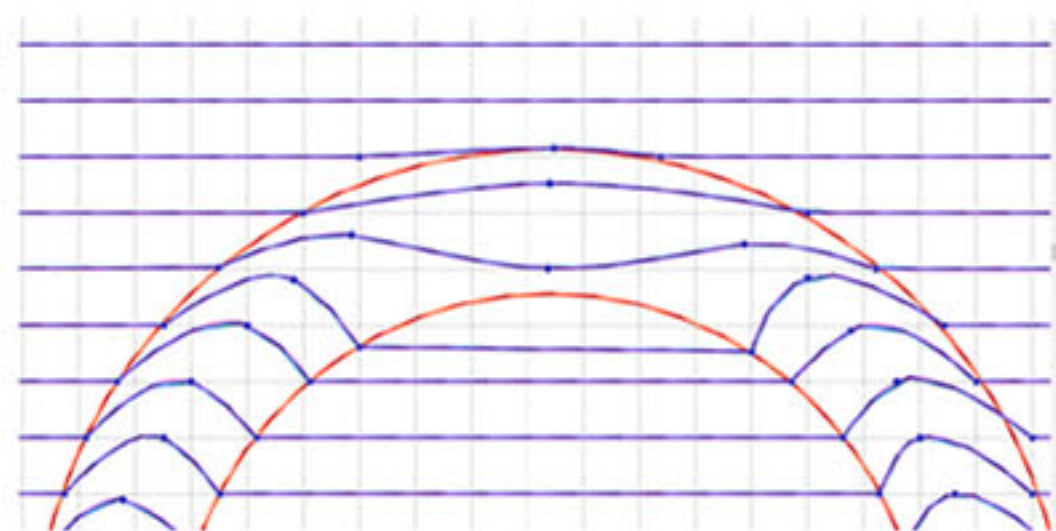
In short, you are clicking back and forth from left edge to right edge, making sure to click on the ring wherever it meets the grid and placing a click point up one row inside the ring. The pattern appears below with the numbered stitch points. (Numbers 15 and 16 are located at the far right and have been cropped out of the image to the right.)



The magnified image below shows how one point is placed inside the ring and one row up from the previous point. Notice how they move slightly toward the center as they move up the ring.



It may be necessary to add more than one point to get the desired arc. Here's how to place the points at the top of the circle.



Right click each point inside the ring and set to Smooth. All other points are Line.

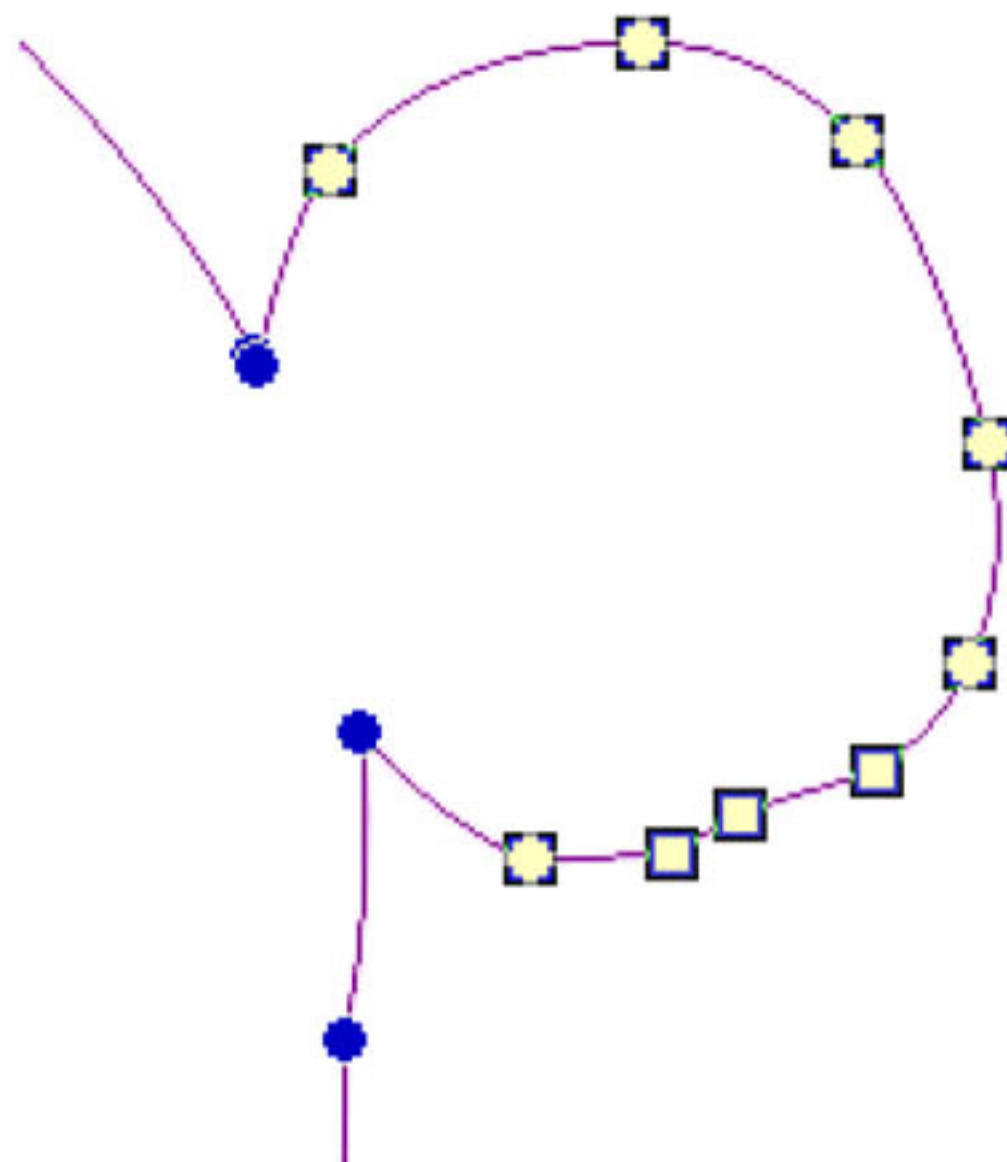
The stitching works best as a continuous line so try not to end your Pen line drawing before you finish the design. If you do, start again with the beginning point on top of the ending point and continue. When finished, select both/all parts, right click and Connect. You can also edit points with the Shape tool, so no worries.

Set both circles of the ring to a Run / Standard stitch. Set the square border and all of the lines to Run / Bean / 3.5" stitch length. The stitch sequence should be ring, lines, border.

A Simple Swirl

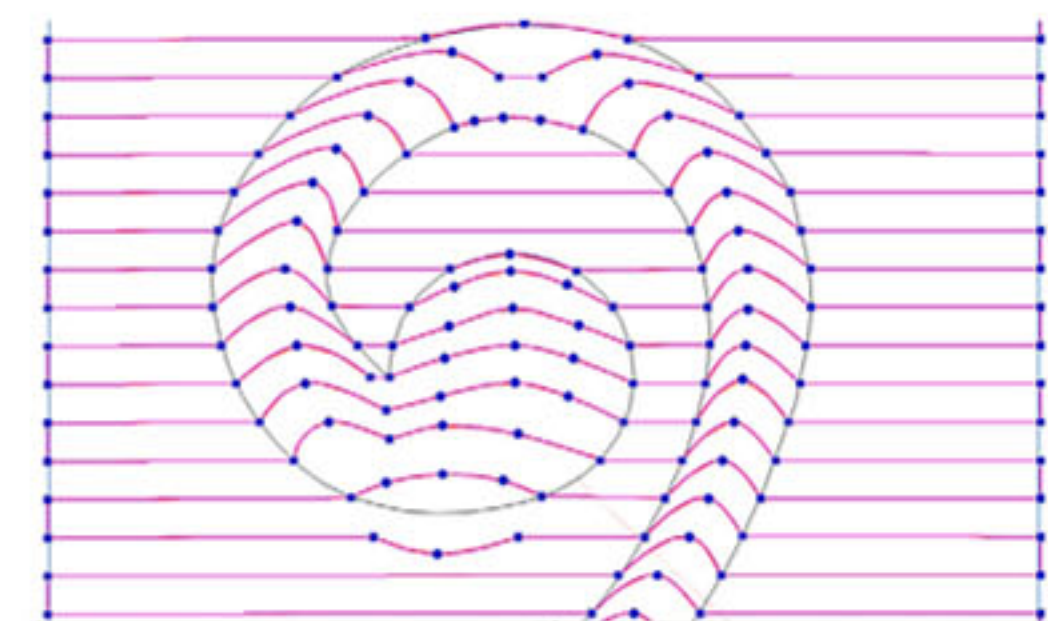


Perfect Embroidery Pro has built-in designs that work well with this technique. Click the drop-down arrow for Text Designs / Appliqué Shapes / double click Bass. Right click the shape / Convert to / Artwork. To remove the two circles on the right side of the shape, select the shape / click the Shape tool / click on each point in those circles and Delete.



Edit any other points as necessary. Draw a 4" square for the border. Size the Bass shape to fit within the square.

Turn on the Grid and use the Artwork / Pen tool to set the points similar to the way you did the circle. This Bass shape has multiple "humps" across some of the straight lines. Just keep to the rule—straight across the grids and arc point(s) inside the shape. Look at the picture to help in setting the points.



Set the Bass shape to a Run / Standard stitch. Set the square border and all of the lines to Run / Bean / 3.5" stitch length. Again, the stitch sequence should be Bass shape, lines, border.

Tote Construction

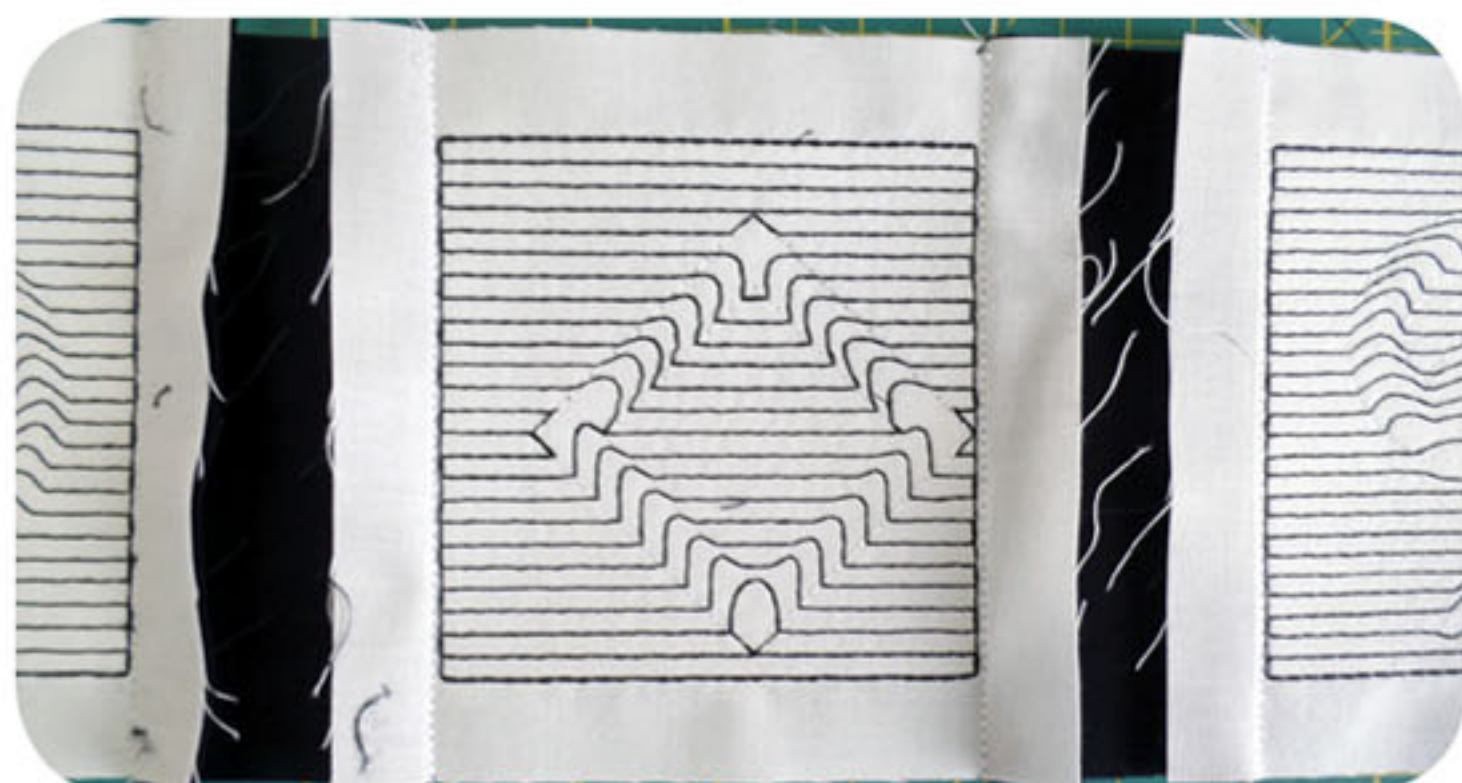
Each block was embroidered in the appropriate size hoop with tear-away stabilizer. For the designs with a heavy stitch count, fusible no-show mesh was fused to each piece of white fabric before hooping. The Run stitch for each shape used a thread color that matched the fabric; in this case, white. It helps define the illusion. To allow for the fringed edges, once each embroidery design block was completed it was trimmed with $\frac{3}{4}$ " seam allowance.

Using your tote bag pattern finished size as a guide, construct mini quilts from your blocks for each side of the tote. Stitch the blocks to black fabric strips and arrange them in a pleasing manner on the tote front and back.



Katherine's Tip

The trick to getting the fringe for each block is to sew the 3/4" seam with wrong sides together!



Complete the construction of the tote following the pattern instructions. The finished size is approximately 16" x 14". The finished handles are 2 1/4" x 30". Soft and Stable stabilizer was used instead of batting.

When the construction is complete, brush the seam allowance fabric with a stiff brush to create the fringe. Use a sharp straight scissors to trim the fringe edges if necessary.

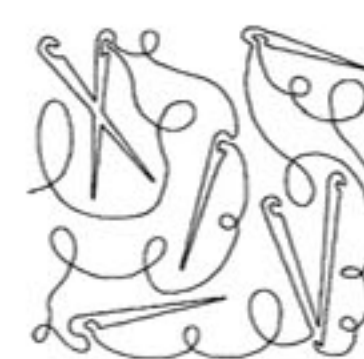


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Black Tie Zip Bag

By Debbie Henry

In-the-hoop designs, especially zippered bags like these, are among some of the most popular in the industry. Although quite lovely when stitched in quilting cottons, satin fabrics and jewels create a more formal look, turning a useful accessory into an elegant clutch suitable for weddings and special occasions.

Embroidery Products

Spa Travel Set by
EmbroideryGarden.com
6" x 10" Snap Hoop Monster

Materials

Zip Bag

¼ yd. main fabric
¼ yd. lining fabric
¼ yd. light fusible interfacing
¼ yd. fleece batting
12" polyester zipper

Mirror

¼ yd. marine vinyl
4" square of Peltex
3" round craft mirror

General

Sulky Fabri-Solvy
Size 80/11 needle
40 wt. embroidery thread
Temporary spray adhesive
Glue stick
Embellishments of choice



Even embroiderers with little to no sewing experience can easily create this spa/travel bag. Besides having the easiest zipper technique you will ever stitch, the bag is self-lined and quilted. Except for a few hand stitches to close the lining and a seam to create the bow, the rest is made entirely in the hoop.

Snap Hoop Monster makes stitching in-the-hoop projects so much easier. Because you will have to work on both the front and back of the hoop, it is helpful to work in a flat frame.

Prepare Pieces

Cut all fabric, lining, and batting to size according to the instructions that are included with the purchase of the Eg Cosmetic Bag with Bow 6x10 embroidery design. Press fabric and lining pieces (standard quilting cotton). If using satin or other lightweight fabrics for the outer bag, fuse a layer of lightweight interfacing to the wrong side.

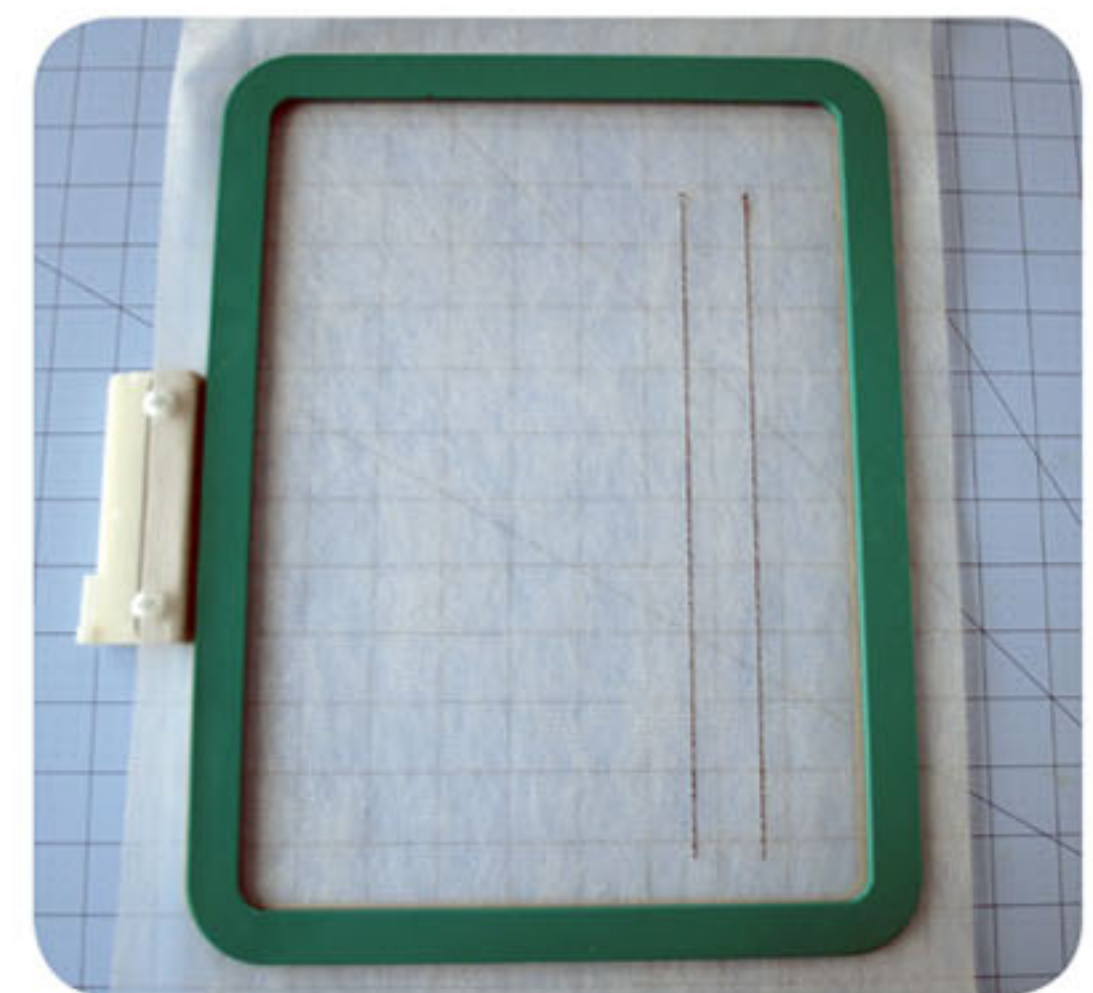
Fuse lightweight interfacing to the wrong side of the bow fabric. With right sides together, sew along the long edge to form a tube. Turn it right side out and lightly press. The original bow was gathered in the middle with a band of ribbon.

Instead, consider jazzing it up with a fancy brooch, jewel slide, or button for the center of the bow.

If the accent piece slides on, add it before stitching the bow to the bag. For embellishments that will be stitched or pinned in place later, pinch the bow tube in the center and add a few hand stitches to tack it in place.

Stitch the Zipper

Load the Eg Cosmetic Bag With Bow 6x10 embroidery file on your machine. Hoop Fabri-Solvy stabilizer and stitch the first color, the placement guide for the zipper.



Debbie's Tip

Stitch the zipper placement lines in the same color as the zipper and main fabric to make the placement lines visible on the white stabilizer.

Remove the hoop from the machine. Lightly press the zipper to remove any creases. Drag a glue stick on the stabilizer between the stitching lines and finger-press the zipper in place. Reattach the hoop. Stitch the second color to secure the zipper to the stabilizer.



Run a line of glue along the left edge of the zipper and secure the top edge of the lower front fabric, face down, along the zipper edge. On the back, do the same with the lower front lining, aligning it, face down, with the same edge of the zipper. Pin it to the stabilizer to keep it out of the stitching area. Reattach the hoop. Stitch color 3, the tackdown of both pieces to the left zipper edge.



Smooth the lower front fabric over the batting, right side up. Keep the lower front lining in place.



Reattach the hoop. Stitch color 4, the quilting of the lower front panel.



Debbie's Tip

Pay special attention to how the hoop is oriented in photos so that you attach pieces in the right places!

Remove the hoop. Spray both sides of the lower front batting with temporary adhesive and place one long edge of the batting along the stitch line. Finger-press it in place on the stabilizer.





Remove the hoop. Place the upper front piece face down along the right side edge of the zipper and secure it.



Debbie's Tip

Painters tape helps keep fabric pieces in place and keeps edges from turning under, especially on the back of the hoop. Even if you stitch across the tape, it will tear cleanly!

On the back, secure the upper front lining face down along the same edge of the zipper. Reattach the hoop. Stitch color 5, the tackdown of the upper pieces to the zipper.



Remove the hoop. Spray the upper front batting on both sides with temporary adhesive, line up one long edge with the seam just stitched, and finger-press it onto the stabilizer. Smooth the upper

front fabric over the batting. Open the upper front lining on the back, smooth it onto the stabilizer, and secure it in place.



Turn the hoop over and carefully clip the stabilizer along the back of the zipper. The excess can be removed later with a wet cloth or cotton swab. Slide the zipper to the center of the bag. This step is very important—if you forget this step, you won't be able to turn your bag right side out.

Pin or tape the prepared bow in place on the lower front.



Place the back fabric right side down on top of the hoop and cover with the back batting. Reattach the hoop and stitch color 6 to create a small seam.



Remove the hoop. Tape the back lining on the back of the hoop, right side up. Reattach the hoop and stitch color 7 to secure all layers at the outside edges.



Remove everything from the hoop and trim close to the seam line up to the opening. Turn the bag inside out through the opening then fold raw edges in and slip stitch the opening closed.



Slide the zipper the rest of the way open and turn the bag right side out. Push out corners and lightly press.

Embellish the Bag

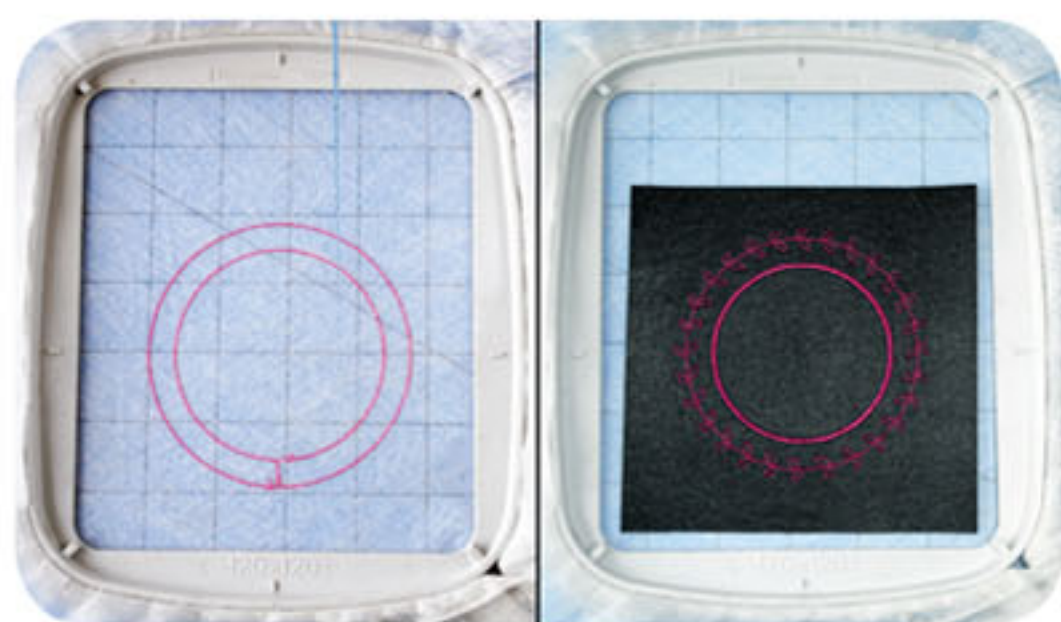
Attach the bow accents such as beads, hot fix crystals, and zipper pulls.

Debbie's Tip

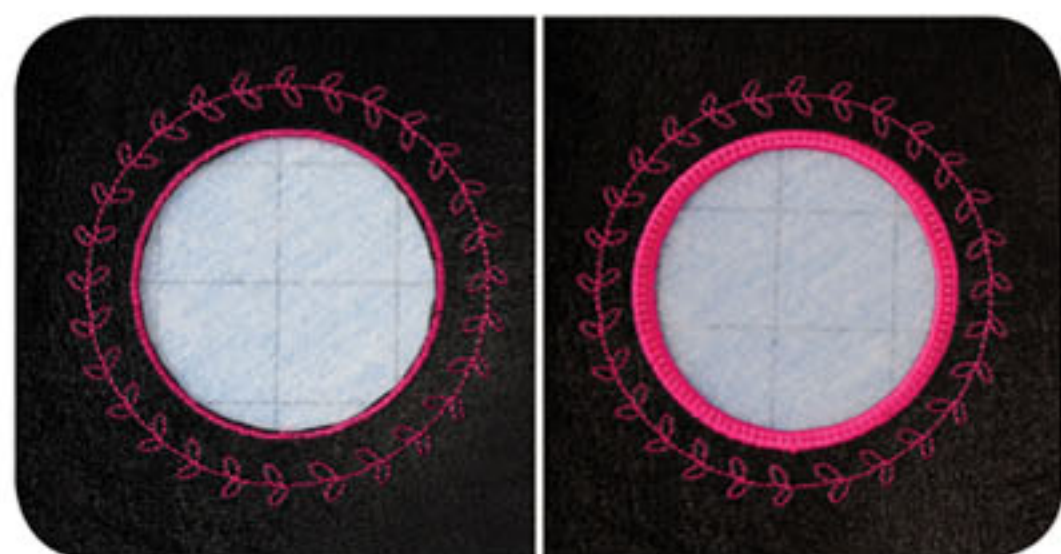
For bridesmaid bags, add a zipper pull customized with each person's first initial. That will make it easier to distinguish whose bag it is when they all look the same!

Stitch the Mirror

Matching mirrors are a sweet addition to special occasion bags. Hoop Fabri-Solvy and stitch color 1, the placement stitches. Remove the hoop. Center a 5" square of marine vinyl over the placement stitches. Reattach the hoop and stitch color 2.



Remove the hoop from the machine and trim away vinyl inside the zig zag stitches without cutting the stabilizer.



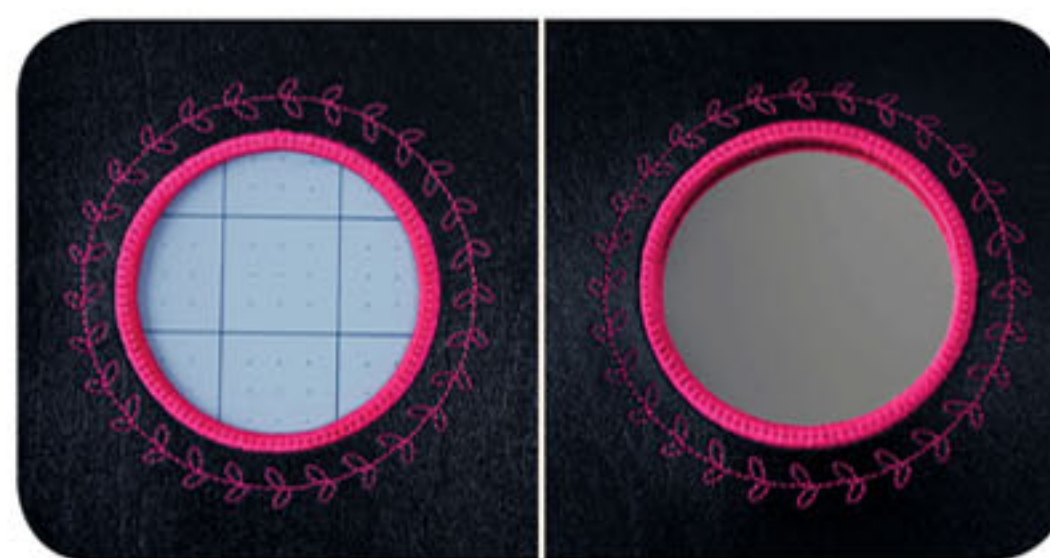
Debbie's Tip

Clip an "X" in the center of the vinyl before placing it in the hoop and stitching on it. That will make it easier to cut away the inside of the circle.

Place the hoop back on the machine and stitch color 3, the satin stitch around the mirror opening.

Remove the hoop and, keeping everything in the hoop, carefully trim away the stabilizer inside the circle. Wet the edge with a cloth or cotton swab to remove any remaining stabilizer.

Turn the hoop over and place the mirror face down, centered on the first circular placement stitches. Cover it with a piece of Peltex cut to the shape in the pattern. Spray the back of the second piece of vinyl and place it wrong side down against the Peltex. Tape edges to the stabilizer to hold it in place.



Carefully flip the hoop upright, keeping the mirror and backing in place. Press down through the hoop to secure the layers. Reattach the hoop and stitch the final color stop. When done, remove everything from the hoop and trim around the mirror edge stitching.

You now have a professional looking ensemble!



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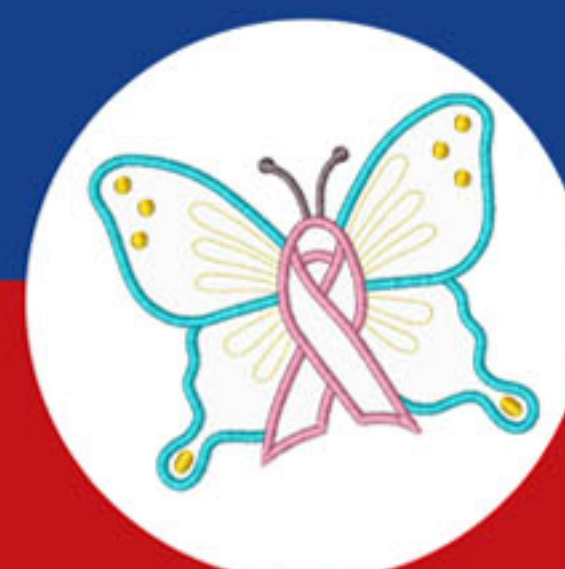
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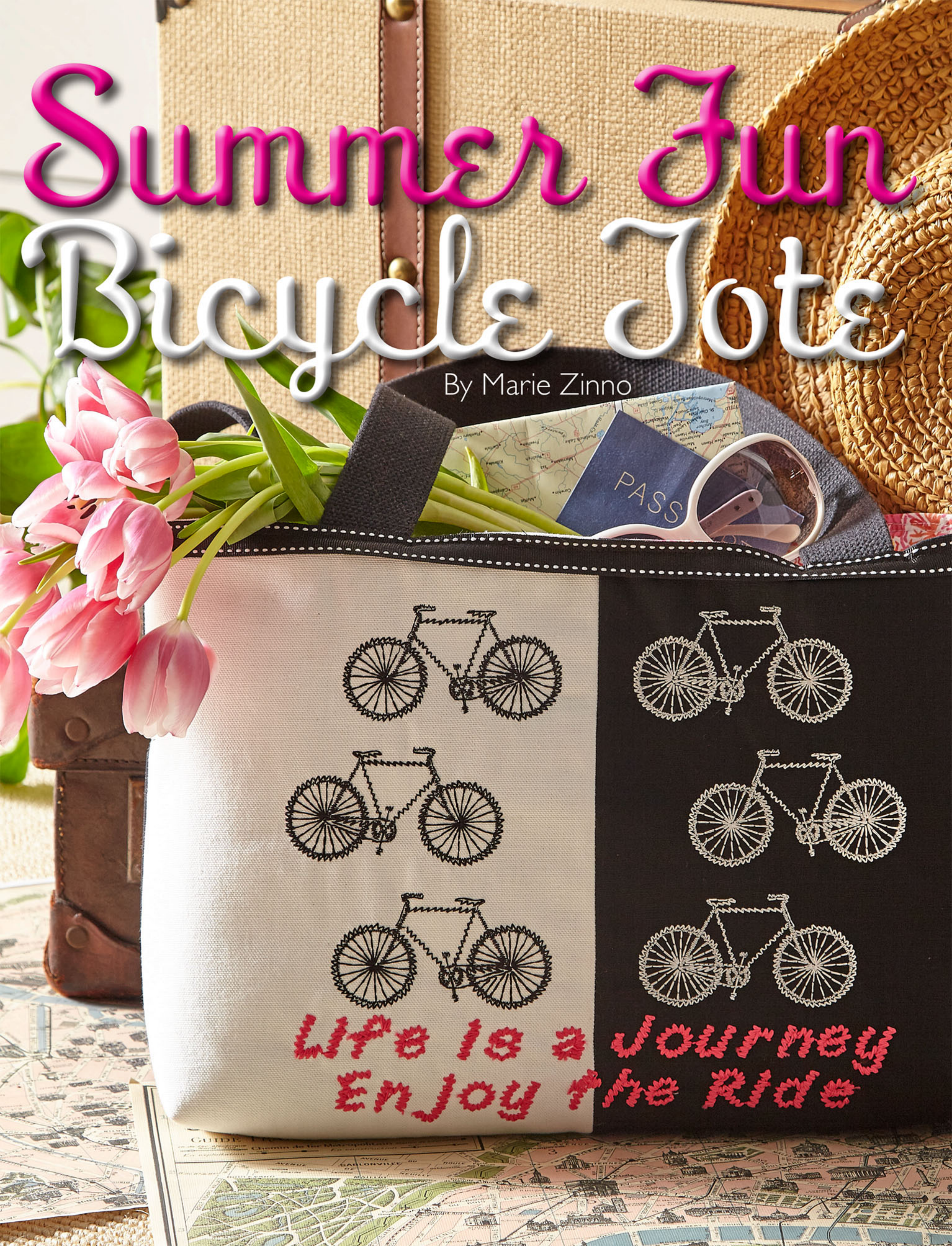
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Summer Fun Bicycle Tote

By Marie Zinno



Life is a Journey
Enjoy the Ride





Embroidery Products

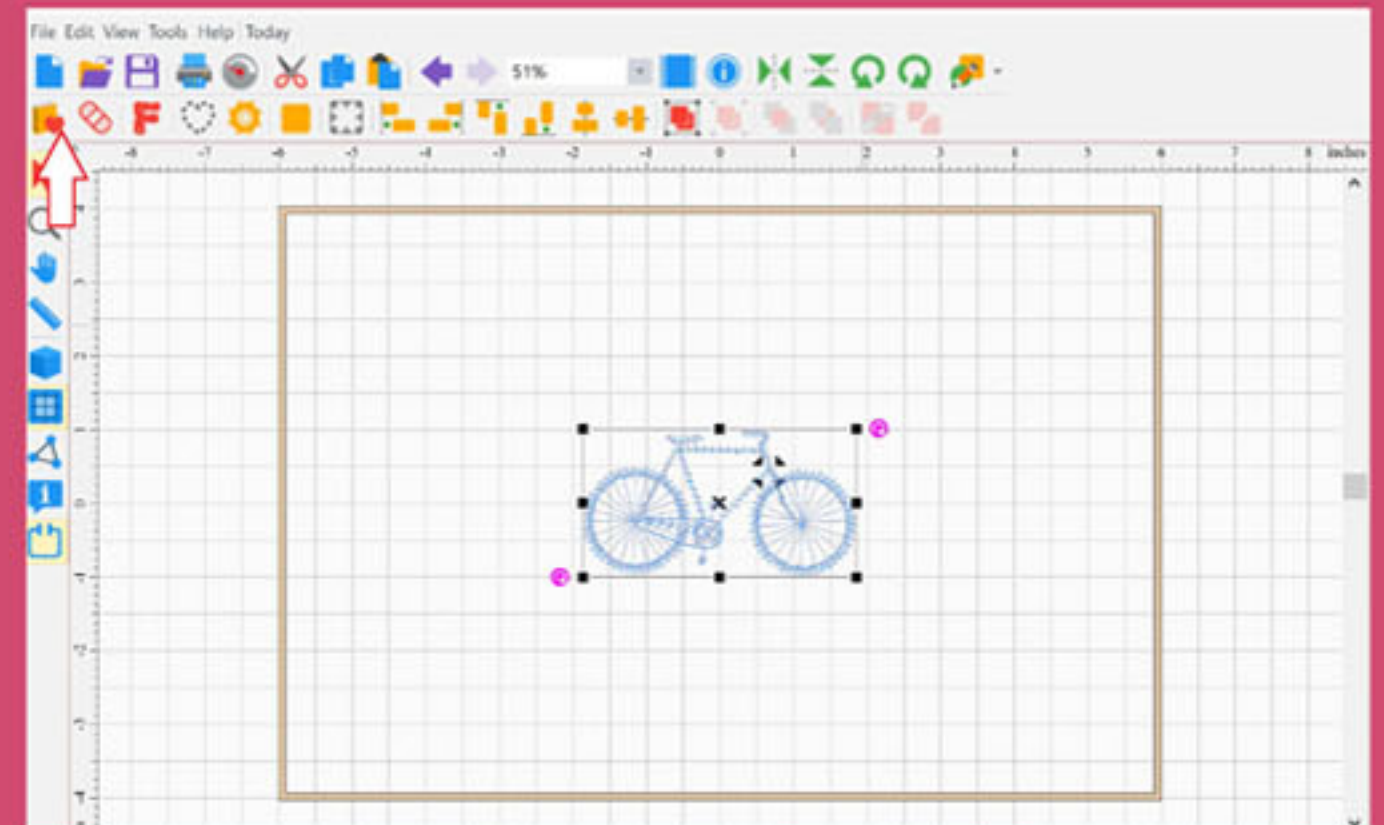
Vintage Embroidery software- Veh0009D bicycle design, Casual vintage font text
40 wt. **dime** Retro polyester thread in Black, White
15 wt. **dime** Rope polyester thread: Parfait Pink
Medium weight tear-away stabilizer
Large target ruler

Materials

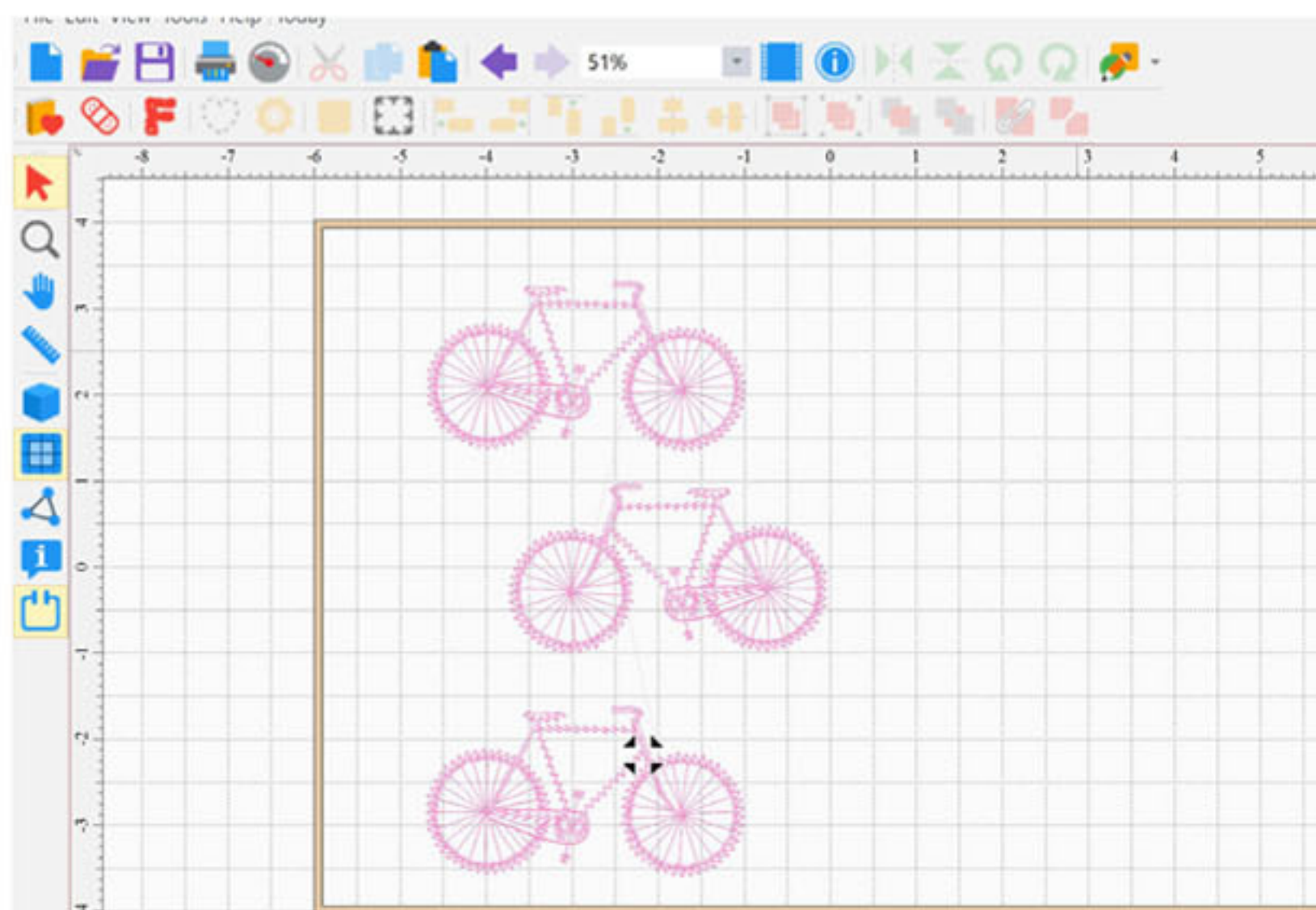
Two 18" x 12" pieces of cotton duck fabric: 1 white, 1 black (each cut in half to 9" x 12")
Two 18" x 12" pieces of cotton fabric for lining
Two 18" x 12" pieces of headliner fabric (foam type) sold as auto ceiling liner
46" length of cotton webbing; cut into two 23" lengths
40" grosgrain ribbon

Step 1. Create the Designs

Open a new file in Vintage Embroidery software. Choose the Design icon on top left



Click on Vehicles and scroll down to find Veh0009D. Click OK. Copy and paste the bike design to have three bicycles vertical in a row. Select the middle bicycle, and click on the mirror image tool to reverse the direction of the center bike. Save the design as bike1.



Select the text icon and choose Casual Vintage font. Type “Life is a Journey Enjoy the Ride” in the Properties Box. Separate the sentence to make two lines and save the text as Journey1. Print templates of Bike1 and Journey1.

Step 2. Embroider

Sew the four black and white fabric sections together to create the tote front and back. Sew with $\frac{1}{4}$ " seam along the 12" side to make a black and white color block. Hoop one black/white section (tote front) with medium tear-away stabilizer in a large hoop (300mmx200mm). Use the Bike1 template to center the design in each fabric section. Stitch black bikes on the white fabric section and white bikes on the black fabric section.



Remove the fabric from the hoop. Center the Journey template below the embroidered bikes. Leave at least 3" below the bottom of the text to form the base of the tote.

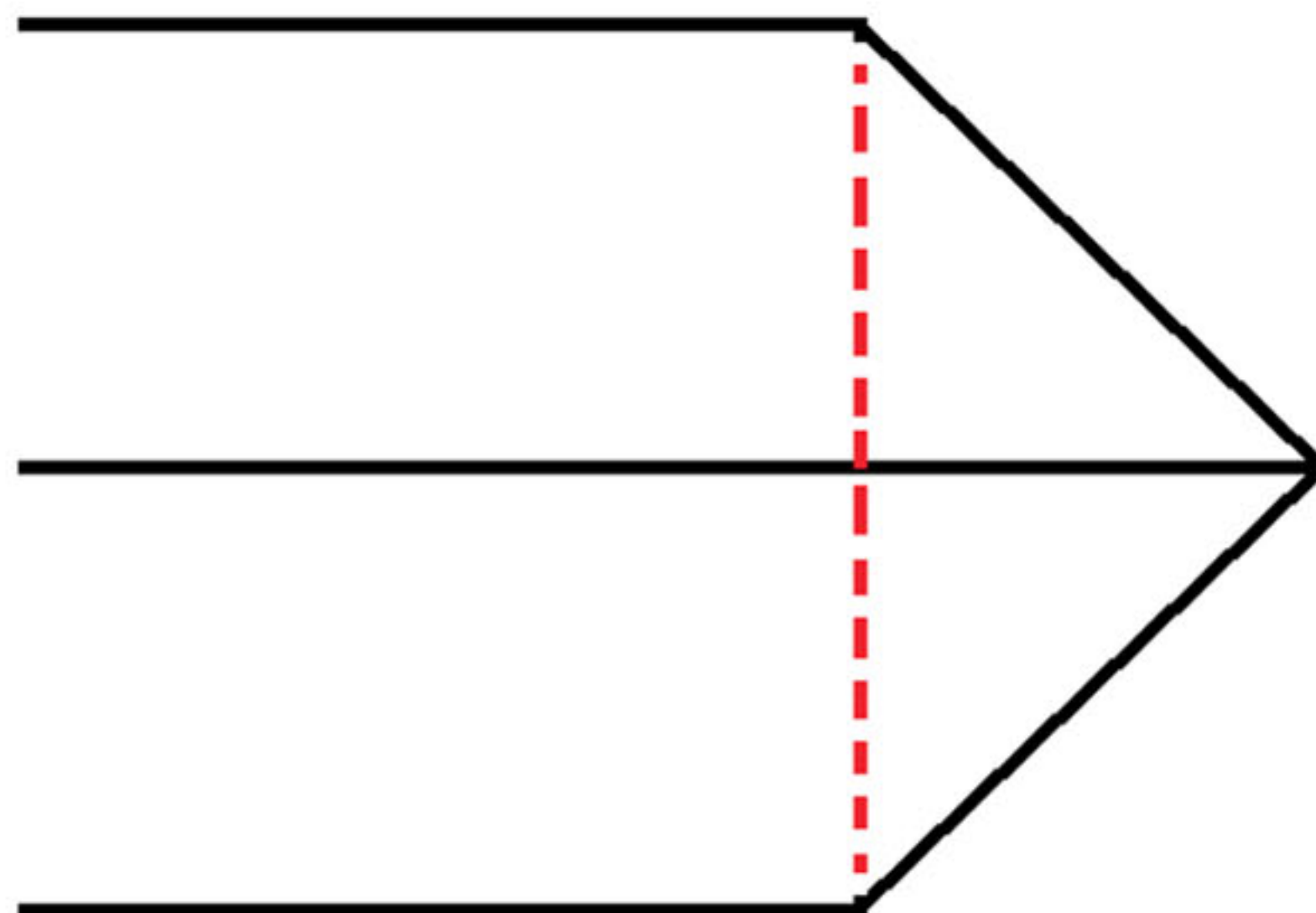
Hoop the bag, centering the Journey template in the hoop. Stitch the design.



Remove the fabric from the hoop.

Step 3. Sew

Baste the headliner to the wrong side of the tote front and back sections. Place the front and back sections right sides together. Stitch along the sides and bottom. To box the bottom corners, fold each corner flat into a triangle. Look inside the bag and line up the side seam with the bottom seam, pin in place. Measure 2" from the point and stitch across the end.



Trim the triangle if desired. Turn bag right side out and set aside. Pin lining sections right sides together. Sew the sides and bottom seam. Box the bottom corners.



Pin the two lengths of cotton webbing for the handles in place at the top edge of the tote bag. Use the Large Target ruler to evenly space the handles. Stitch the webbing to the top tote bag on the outside of bag.

Insert the bag into the lining, right sides facing, aligning raw edges. Sew along the top edge of the tote to secure the lining to the bag.

Turn the lining to the inside of the tote bag. Press the top edge of the tote. Top stitch the edge to create a clean finish.

Sew the grosgrain ribbon along top edge of tote for extra embellishment.



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Towels for the Moment

By Eileen Roche



Software

Word Art in Stitches, available through
Inspirations Dealers

Supplies

One cotton towel (sample measures 20 1/2" x 28")
Perfect Placement Kit, Hand Towel without Border
Template

Angle Finder, optional but helpful

Perfect Alignment Laser, optional but helpful

Tear-away stabilizer

1/3 yd. cotton fabric

Snap Hoop Monster

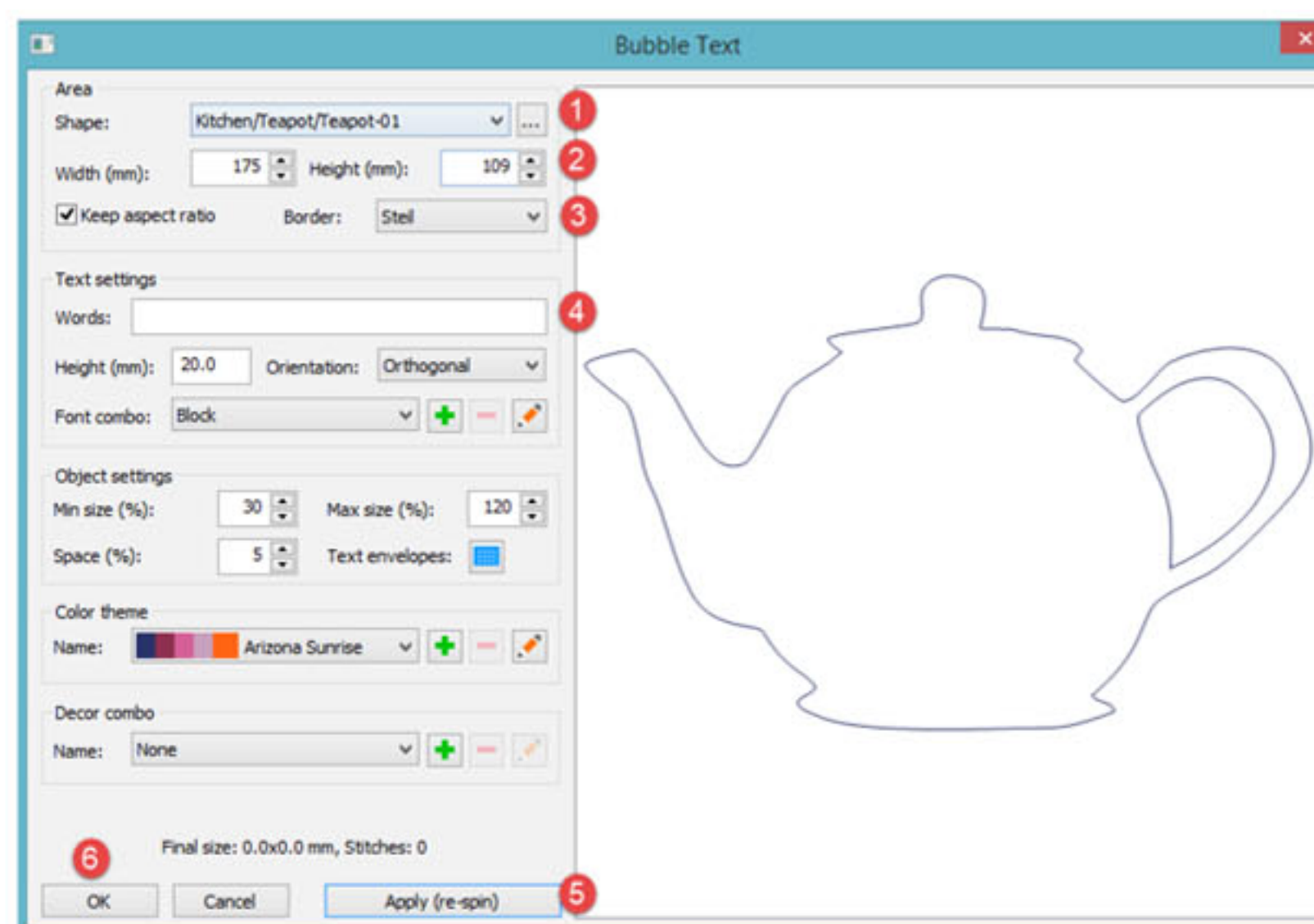
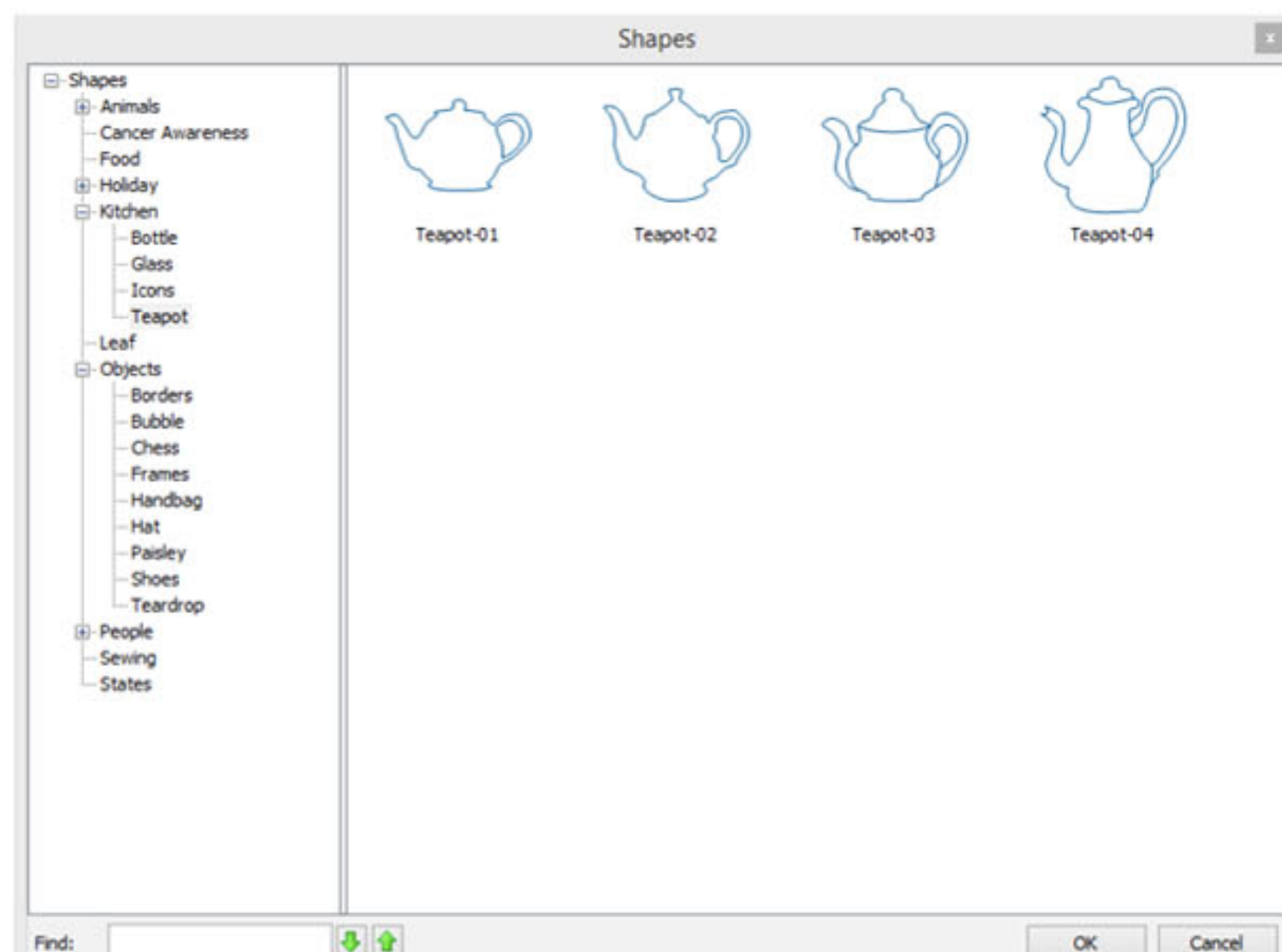
Calm designs: CalmScallop (downloadable) and
CalmTeapot (digitizing instructions)



**Download a the CalmScallop design and
CalmTeapot digitizing instructions for free!
Visit www.dzgns.com. Click on Magazine /
Current Issue. Select Volume 105.**

Digitize the Design

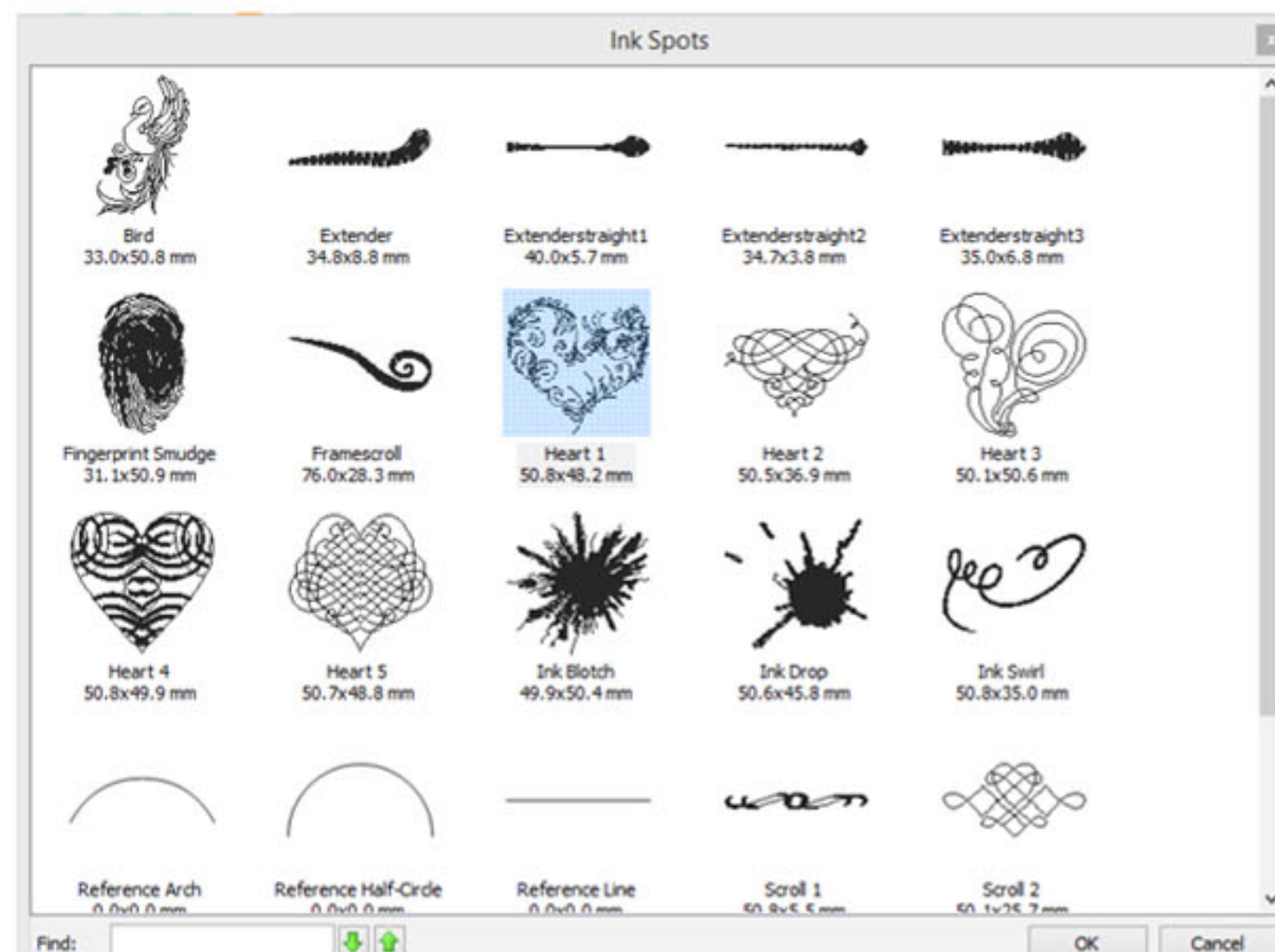
Open Word Art in Stitches and click on the Bubble
Text icon. In the Shape field, click on the ellipse and
select Kitchen, Teapots from the drop down menu.



Fill the fields as follows:

1. Teapot-01
2. Size: Width: 175; Height: 109
3. Border: Steil
4. Remove My Text from the Words field
5. Click Apply
6. OK

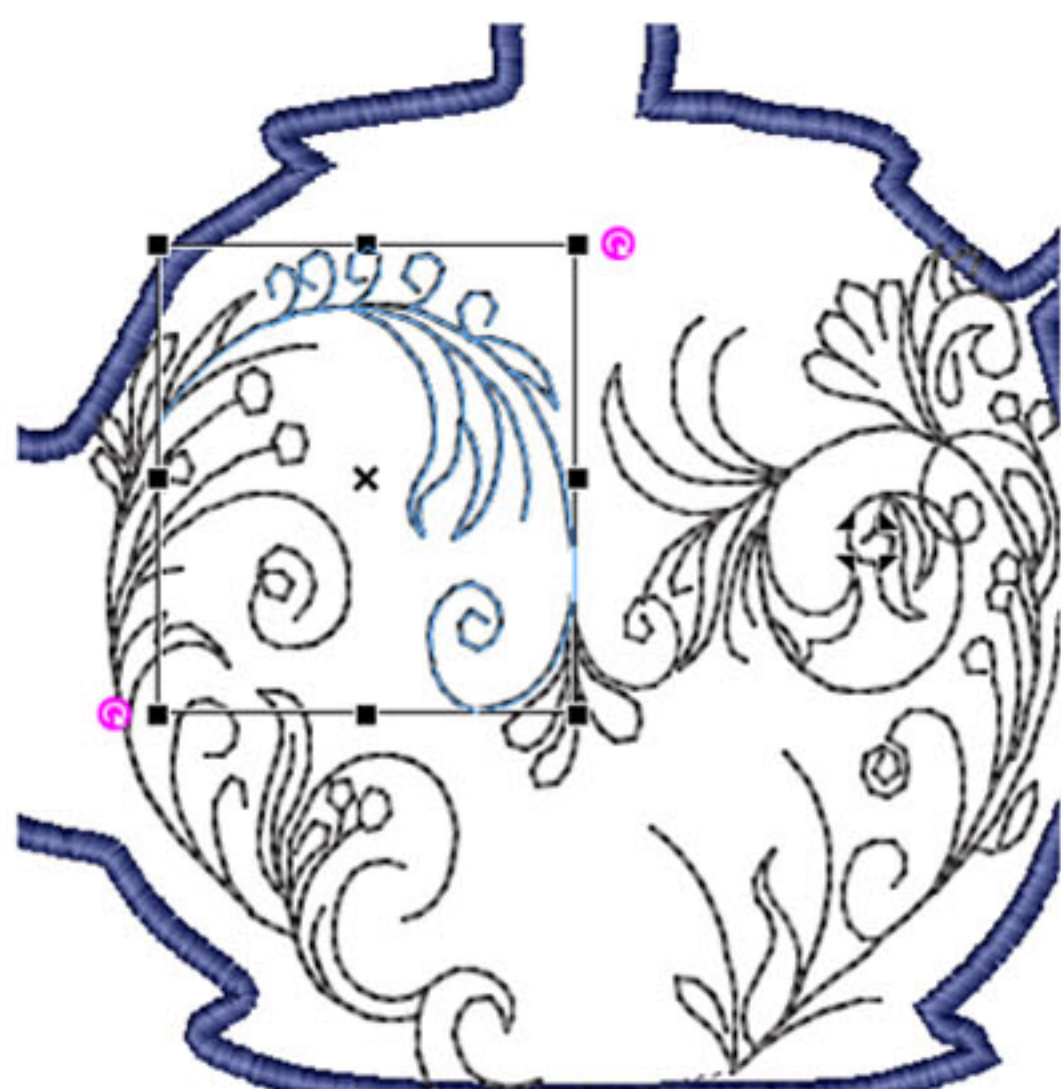
Click on the Ink Spots icon and select Heart1. Click
OK.



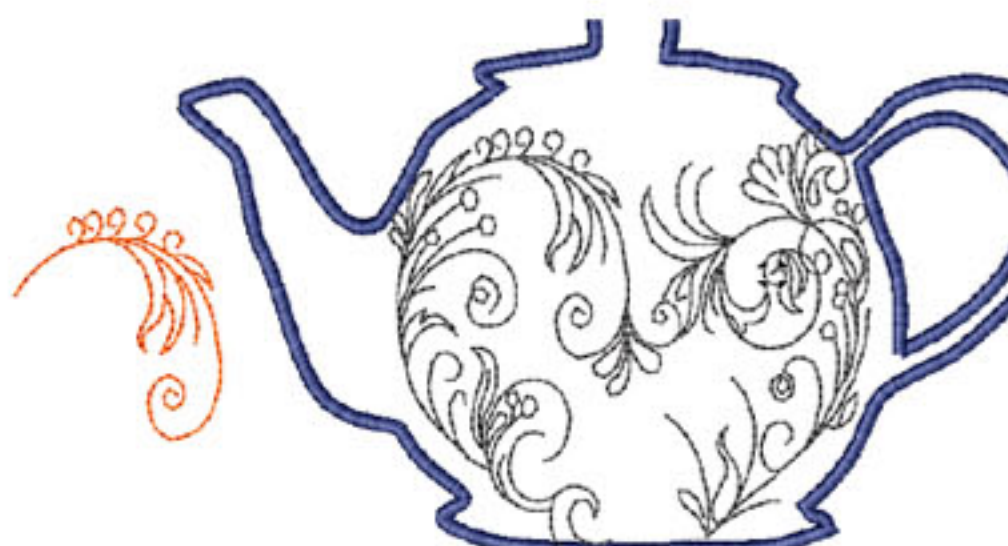
Resize the heart to fill the width of the teapot. Select the heart, right click, and Ungroup. Remove the stitches at the bottom of the heart.



Zoom in on the heart and carefully select the stitches as shown.



Copy and paste the stitches. Move them away from the teapot and assign a new color to the pasted segment.



Select the first heart, right click and Group. Move the pasted segment to the top of the heart. Rotate and size to fit the space.



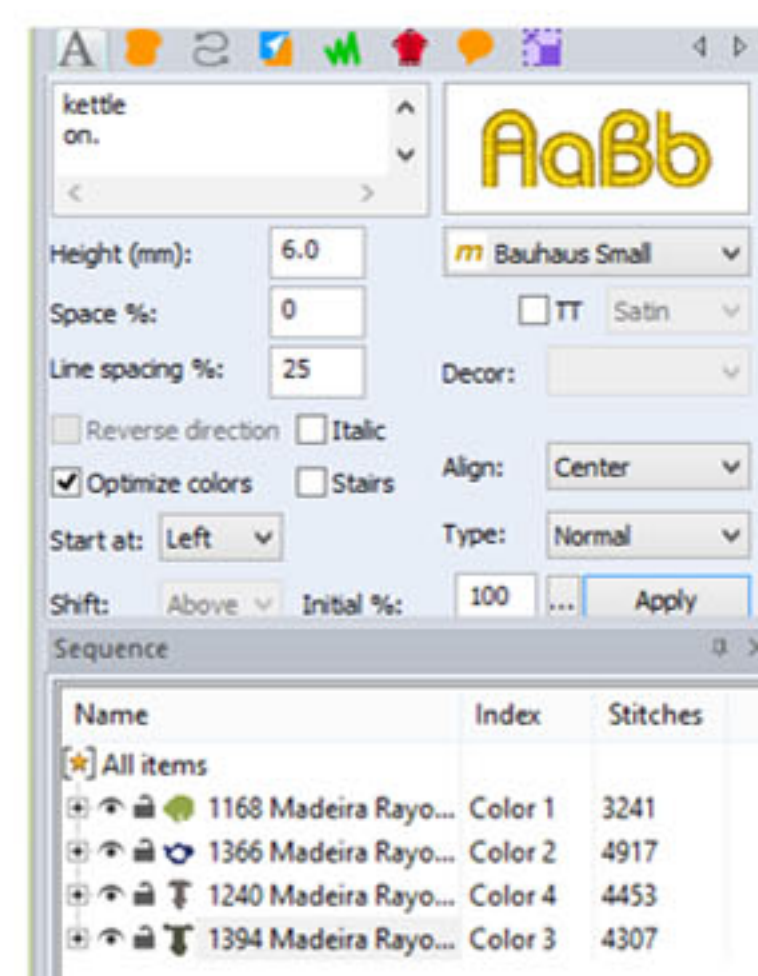
Copy the segment into the spout. Remove some elements to make it fit, resizing if necessary.



Once you're satisfied with the placement, make all of the elements one color (but not the teapot) under the Command tab in the Properties Box.



Select the MicroText tool and Bauhaus Small font. Type: "Keep calm and put the kettle on" in the Properties Box.



Center the message in the teapot. Select the Text tool and push the top center green node up towards the teapot lid. Do the opposite on the bottom green node.



This will give the letters a 3-d effect.



Save the design as CalmTeapot. Send CalmTeapot and CalmScallop to the machine.

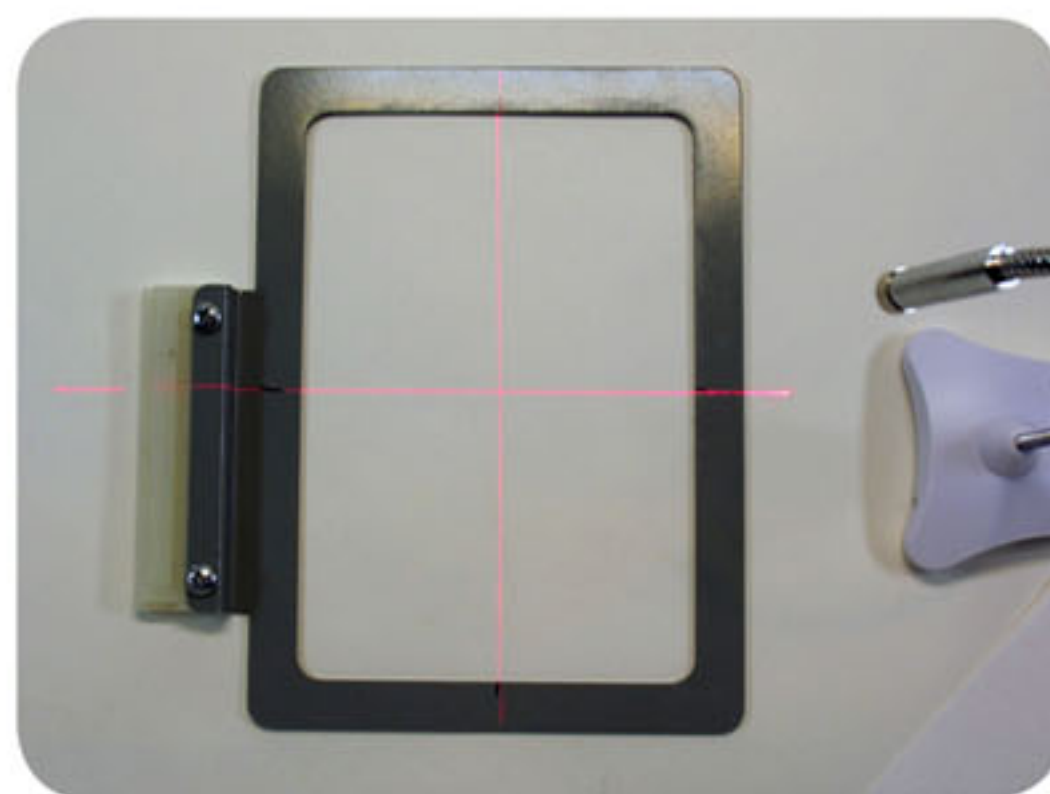
Placement

Fold the towel in half vertically and mark the center at the hem with a pin. Open the towel and place it on a flat work surface. Place the Hand Towel without Border template on the towel. Align the template's hem mark with the bottom of the towel and the vertical line with the pin. Insert a target sticker into the hole, arrow pointing toward the body of the towel.

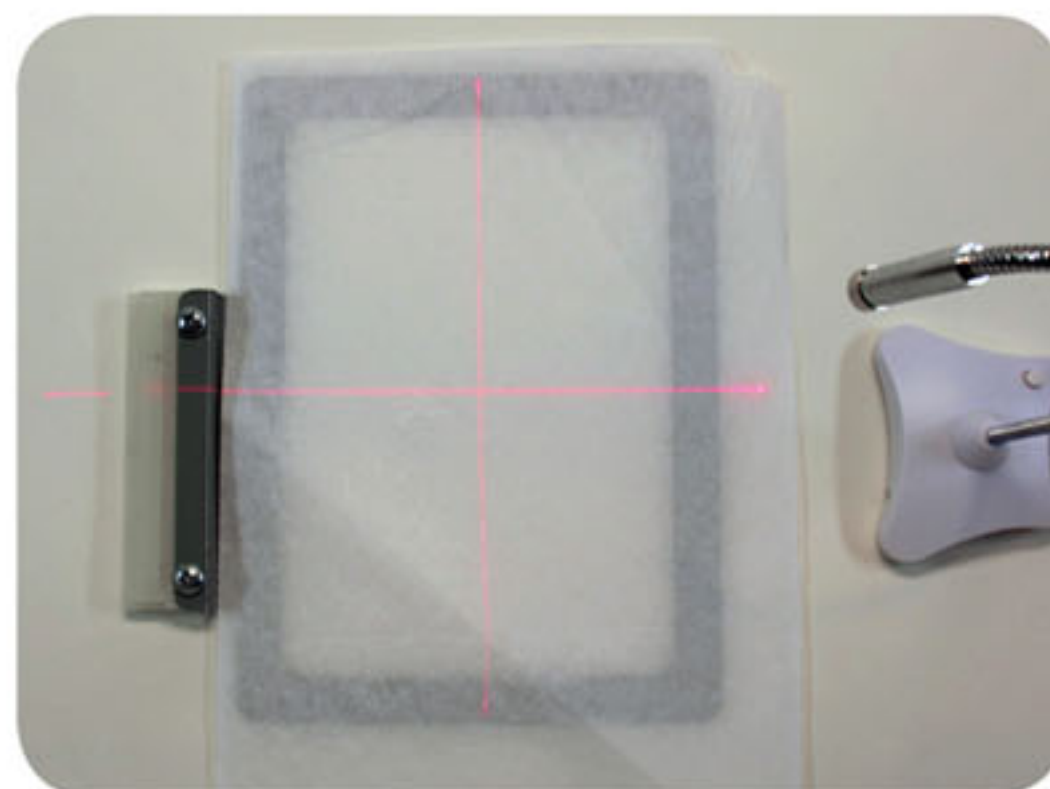


Embroidering

We used Snap Hoop Monster and PAL to hoop the towel. Place Snap Hoop Monster's metal frame on a non-slip surface under Perfect Alignment Laser (PAL). Align the centers of the frame with the beams.



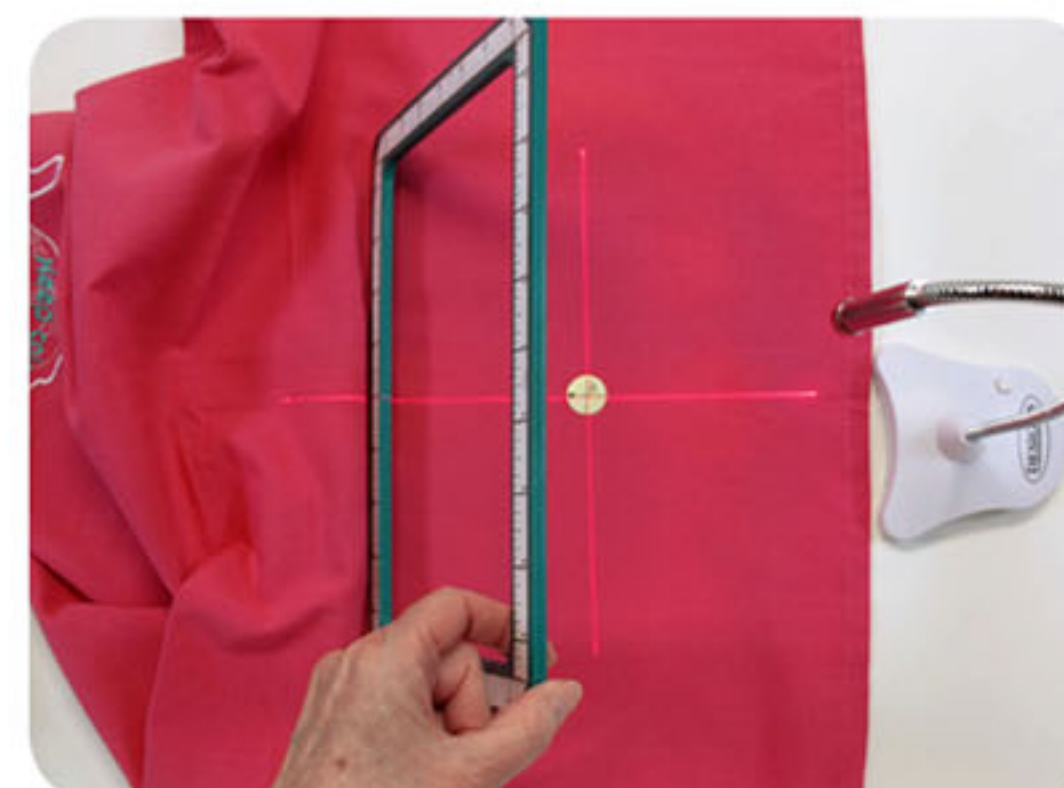
Place tear-away stabilizer over the frame.



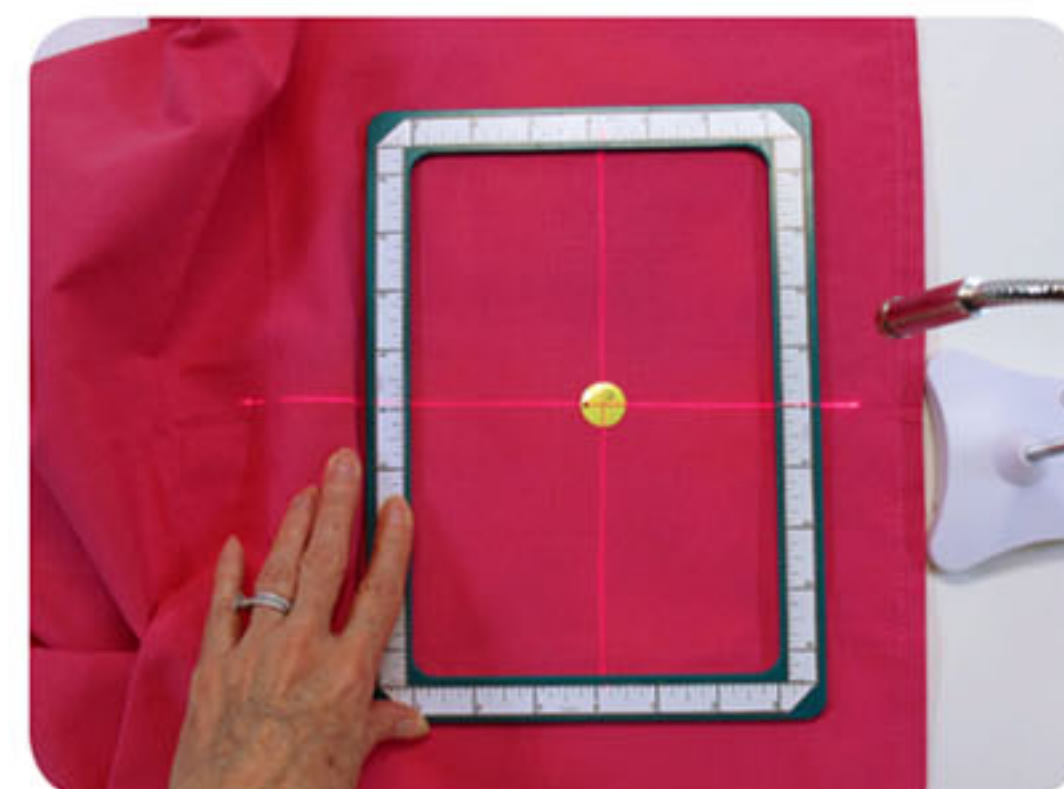
Slide the towel under the beam, aligning the beam with the target sticker.



Hold the magnetic frame perpendicular to the bottom frame at the attachment.



Align the frames and carefully release the frame. Keep your hands away from the frames while they snap together.



Smooth the towel by gently pulling beyond the frame. Verify the edges of the frames are aligned and attach to the machine.

Center the needle over the target sticker and check the orientation of the design. Remove the target sticker. Use the Angle Finder to find the required rotation if the towel is not hooped square.

Stitch the CalmTeapot design. Remove the towel from the hoop and remove the tear away stabilizer.

Make the Scallop Trim

The CalmScallop design is a run stitch, just like sewing two strips together so it's not necessary to add stabilizer. Hoop one 9" x 28" fabric strip in a 5" x 7" hoop as shown. My fabric measured 9" x 24" so I placed a 3" strip of adhesive water soluble to the end of fabric to have something to capture in the hoop. That's what is visible at the top of the hoop in the image below.



Place a 4" x 21" strip of facing fabric, right sides together, on the hooped fabric.



Attach the hoop to the machine and select the CalmScallop design. Move the design so that its left edge is about 1/2" from the raw edge of the 4" strip. Stitch the design.



Remove the fabric from the hoop. Place a strip of painter's tape on the edge of the scallop extending into the next design area. You'll use the tape a visual aid to align the second repeat.



Attach the bottom frame of Snap Hoop Monster to the machine. Position the needle at the first stitch of the design. Place the fabric over the frame, aligning the needle with the last stitch of the first design.



Slide the magnetic frame over the metal frame. Check the position of the needle over the last stitch and move the design if necessary. Use the trace feature to make sure the next set of scallops is square with the original. The embroidery foot should travel on the edge of the painter's tape as you trace the design.



Stitch the design.



Repeat the process for the third set of scallops.

Remove the hoop and trim the fabric close to the stitching line. Leave about $\frac{1}{8}$ " seam allowance. Clip into the peaks but not through the stitches.



Turn, press. Addition the strip on the towel and mark the width of the towel on the strip. Turn the strip wrong side out again and sew the side seams (same width as towel). Turn right side out. Pin the scallop strip to the towel hem, right sides together. Stitch the scallop strip to the towel. Press.

If desired, top stitch a length of ribbon or rickrack over the seam.



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Multi-needle Know How

By Marie Zinno

HOOPING AND STABILIZING Performance Knits

Performance knits can be very tricky to stabilize and hoop for machine embroidery. Through the years, I have embroidered hundreds of shirts made of this four-way stretch fabric. The performance fabric is 100% polyester and has wicking capabilities. “Wicking” is a term used to define fabric that pulls or wicks the moisture from the body. Performance fabric is light weight, stretchy and very comfortable to wear.



When stabilizing a performance fabric garment, it is important not to “over stretch” the fabric. In general, you want the fabric and stabilizer to be taut like a tambourine. If you over stretch the fabric during hooping, the embroidery will appear puckered when worn.

Take into consideration the size and stitch count of an embroidery design. Left chest logos and simple sleeve personalization are the best choices for stitching on performance fabric. Large center chest or full back designs are not recommended for this fabric.

Cut away stabilizer is the best solution for embroidery on performance knits. Use a polymesh or no-show mesh cut away stabilizer hooped with the garment.

Polymesh stabilizer is available in three colors: black, white and natural. The natural color stabilizer is ideal to use on white performance fabric. I do not recommend fusible polymesh for stabilizing this fabric. You can easily damage the fabric when applying heat and adhesive to the delicate fabric.

Do not “float” performance fabric; this fabric must be completely hooped if you want the garment to look professionally embroidered. If the embroidery design is a bit dense, use two pieces of stabilizer layered together in the hoop.

“WHEN IN DOUBT, CUT IT OUT”. SOMETHING TO REMEMBER WHEN EMBROIDERING ON FABRIC THAT YOU MIGHT NOT KNOW THE FABRIC CONTENT.

Choose the embroidery design and select the appropriate size hoop. As with all embroidery, use the smallest hoop to fit the design. Even if an embroidery design is 4.02", decrease the size a fraction to fit in a 4" x 4" hoop. The stabilization is much better in a smaller hoop.

Button all buttons and close any zippers when determining the placement for the embroidery. Use a placement template such as the Embroiderer's Helper to properly position the design on the garment.



Cover your work surface with rubber mesh to keep the hoop from sliding. Lay the garment on the hoop's outer ring centering the target sticker. Gently adjust the fabric and stabilizer to remove wrinkles or puckers when the inner ring is inserted. Do not over stretch or tug on the fabric after it is placed inside the hoop.



Turn over the hoop and double check if any excess fabric is caught underneath the hoop. Notice how taut the fabric is?



Keep the target sticker in place until the machine's needle is aligned with the cross hair on the target sticker. Remove the target sticker and add a piece of water soluble stabilizer on top of the fabric, hold it in place with a basting file or tape. Insert the hoop into the frame through the neckline of the garment. Let the fabric hang down in front of the machine as shown below.



Stitch the design and remove the hoop from the machine. Carefully remove the garment from the hoop and trim the excess stabilizer from the back, holding the bulk of the fabric underneath with your hand. Always leave 1/4" of stabilizer around the perimeter of design.

Black & White *with a Bold splash of Color!*

By Cathy Sundermann



A picture is worth a thousand words. We've all heard the phrase.

It's an English idiom that refers to the thought that a complex idea can be conveyed in just a single image. It's commonly used to refer to photographs, paintings, and advertisements.

Can it be applied to embroidery? Sure, why not?

There are designs that you can tell a story about. Then there are designs that tell the story for themselves.

There are over two hundred types of thistles and they are part of the large sunflower family. The thistle claim to fame is being the national symbol of Scotland. Celtic thistles represent bravery, devotion, and strength. The "Scottish Order of the Thistle" says, "Who dares meddle with me!"



The splash of purple color from the thistle's flower is associated with royalty and nobility.



So, HMS, wear your Scottish themed monogram with pride knowing it represents the bravery, strength, and devotion of your grandmothers from previous generations. Don't meddle with HMS!

That's an example of a picture/embroidery you can tell a story about.



The dog embroidery reactions could be: that's a cute dog, I knew a dog that looked like that, or I wonder how many stitches are in this dog design?

Now for the dog to tell his story... Add a splash of color with the command "Sit". And to emphasize the command even more, add a hand pointing down.



You can almost hear this dog say, "Sit? Sure, I'll sit. What next?" Now instead of just a cute dog, we have an action, or story, about the dog.



"I'll just bypass sit, not Collect \$200, and just plop down right here."



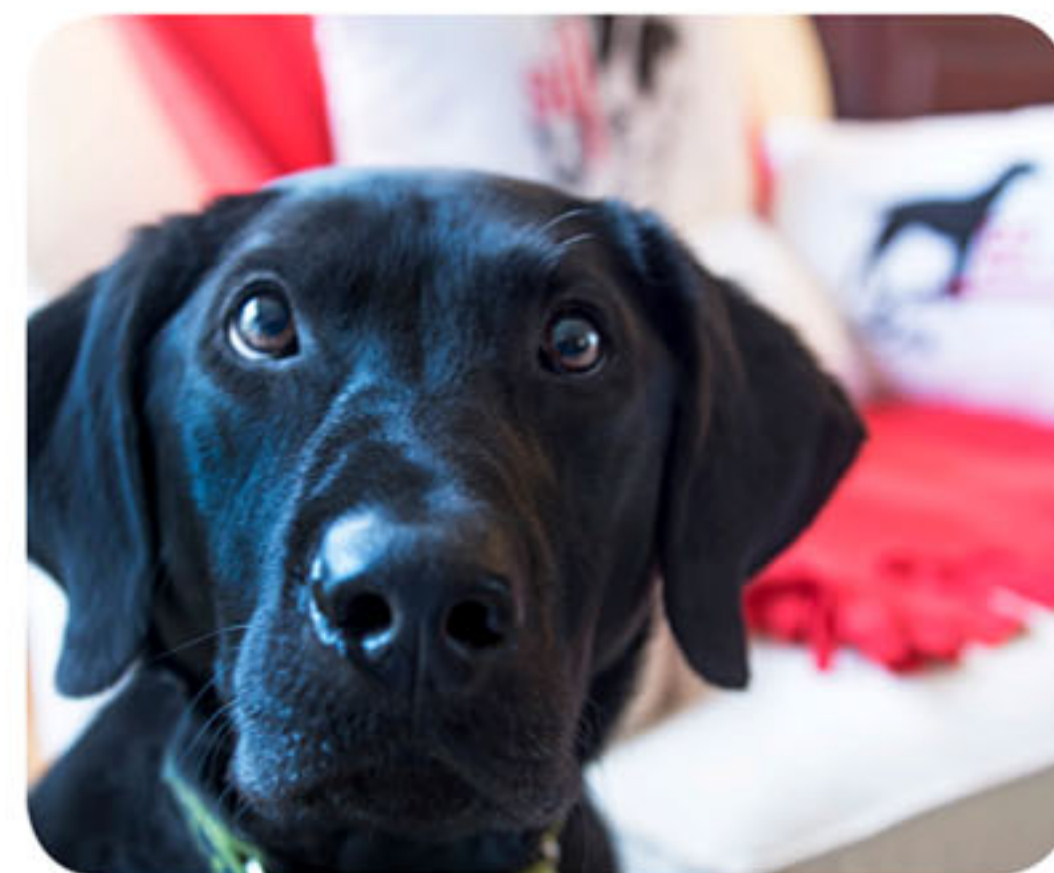
"You said something? Tennis ball?"

Treat? Fetch? Squirrel? I'm ready!"

There are similar designs and elements in all three types of dog designs. Yet there are three different stories and personalities conveyed. An embroidery picture is worth a thousand words.

Black and white with a splash of color. The effect draws attention to the color area creating a more striking image. A more dramatic result is created with a special artistic kick and an individual feel.

Look for inspirations to create unique embroidery combinations. Look around you and keep your eyes open to spark a creative thought. The Labrador-sit pillow is based on The Hound who is sitting next to me. He is always ready for fetch and a treat. And he sees me point and say "sit" about a thousand times a day.



Keep it simple. Don't over complicate the process and design. Be abstract instead of exact.

It's just embroidery, have fun with it!



Great Scott!

By Scott Goodman

Scott Goodman, owner of Sewing Machine Warehouse & Kneedle.com has been servicing the sewing public since 1976.

Ask Me Anything Summer Vacay Edition



It's Summer. A time to relax, recover and rejuvenate. Your favorite dealer might be on vacation, too - taking some extra time to refresh before attending their upcoming brand convention.

Me? Sunning by the pool, streaming "Hotel Poolside" mix, sharing drinks with umbrellas, with BBQ blazing, kids splashing and giggling...

[Begin dream sequence] Why not kick back by having the industry's greatest icons and influencers ask the questions? This article could virtually write itself!

I curated a list of the most respected, trusted, and fascinating sewing industry icons. These individuals are known by their brands, technology, and knowledge, influencing products, features, and techniques that enhance your creativity.

Paul Ashworth, President BERNINA of America



Paul: How do sewing machine stores make themselves aware to the millennial consumer so they might walk through the door versus shopping online?

Great Scott!: Ask your kids. Srsly! [emoji goes here]. Millennials share a common culture and system of communication that can seem foreign to outsiders. Common channels and themes: Snapchat, Instagram, and Etsy...repurposing, boho, vintage, electro-wearables, and cosplay. They are comfortable, using YouTube and Pinterest for support and inspiration. Sometimes Millennials will trade quality, for the immediacy of Amazon. Reared in a higher-Maslow era, creativity runs strong in this culture. Engaging this ever changing moving-target is easy if you speak their language and structure events that are inclusive of their creative desires. How about a grownup Mommie & Me class that

will weave our twenty and thirty-something crowd into an activity, with their more experienced parents?

Paul: What's the ideal ski day for Great Scott?

Great Scott!: Trick question, Paul? In addition to managing my business, Great Scott wears several hats (or helmets). In the winter, I serve the public as Ski Patrol Scott, Volunteer Patrol Director at a busy Southern California ski resort, with a cadre of 80 patrollers I am responsible for their education, credentialing, scheduling, recognition and more. As medical first-responders, patrollers are first on the hill for morning setup, and last to leave after all guests are cleared, with trauma response throughout the day. The answer? Every ski day is ideal for me.

Paul: What is the next great innovation waiting to happen for embroidery machines?

Great Scott!: Like the arch-villains in Austin Powers, I can't say this word without making air quotes. Here goes..."LASERS". Lasers have been in my sights since the sixties. Industrial embroidery machines can be fitted with lasers that cut through one or more fabric layers for perfect appliqué. Other systems can age denim or etch artwork into fabric. The price of industrial-grade lasers have come down, but these systems require failsafe protection and ventilation. This integration is high on my wish list. Need inspiration? Check out Glowforge.com.

Brian Bailie, BriTon Leap Software



Brian: How did you get started in the sewing industry?

Great Scott!: I worked for many small shops as a teen; bakery (galley slave, driver), restaurant (dish washer), dry cleaners (counter clerk, presser, spotter), vacuum and sewing machine shop (technician and

sales). The vac & sew job aligned with my personal, technical and fine motor skills. I worked for several companies before opening my first retail store at age 23, my second at age 24. Anyone remember sewing machines made by White, Nelco and Morse?

Brian: You write for the industry and act as our 'Investigative journalist'. Do you have a background in writing? Is it a hobby? How did you get started?

Great Scott!: OK, this was a total fluke. My wife, Victoria and I met Eileen Roche in a taxi queue at a convention in Las Vegas. Later, the lovely Eileen, and her adorable Stitching Sister, Marie Zinno came to Los Angeles for a sewing event. We offered to guide their first visit to Hollywood. They compared hand and foot prints at Grauman's Chinese Theater, found their favorite stars on the Walk of Fame and dined at the Hollywood-Highland Center. During dinner, Eileen asked, "Why don't you write?". I submitted my first article a few weeks later. I have grown incredibly since the first article, trying to stretch with each piece. I am very grateful to be a part of the DIME family. With almost 50 years in the industry, I have leveraged my personal relationships with industry executives and visionaries to garner advanced information so my 'New Products' article is timely and fresh. I create a level playing field, treating all brands with respect and equality. My store manager, Jennifer Anderson (mother of twins) is my secret proofreader; catching many grammatical and punctuation errors with her red pencil. Thnsk, Jennifer,

Brian: You are an ardent supporter of innovation and you have vision about where the industry is going with its technology. Where do you see us headed, and are there any things you would like to see?

Great Scott!: I expect to see more virtualization; software and storage in the cloud that can be accessed with any device. I hope to see more human-engineering in sewing machine design; making it harder for the end-user to mis-thread or otherwise muck up their machine.

Some manufacturers have included augmented reality within their machine. Expect further enhancements in virtual reality, pre-visualizing your projects. Virtual reality could extend to the camera in your laptop, dynamically previewing the design on your wardrobe while you are wearing it. How about integrations with social media, sharing your preview and hoping for a thumbs up.

My creative heart would like to see more media. We have embellished with roving, and rhinestones, sewn with “rope”, couched and corded with varying materials and created designs, in the hoop, with dye pens. What other tricks can we do with a stabilized, framed material? What could you do with a fusing attachment that could join vinyl and waterproof seams. There was an attachment for 1960s era Singer sewing machines that could make a one-thread chain stitch. Could we bring back this retro embroidery technique reminiscent of Disney-personalized Mickey and Donald hats from earlier times?

*Jeff Bray, National Director of Sales,
Brother International*



Jeff: What single technological or operational improvement to the sewing and embroidery industry, would be most valuable?

Great Scott!: Exposure! Sewing is fun! Machines are easier to use, and more reliable than ever. People need to know that. Let's keep sponsoring interactive special events and share the love. How about a machine for

everyone in Ellen's audience, with fulfillment at their local dealer. How 'bout it, embroiderers? Let's share our passion online and with our friends.

Jeff: Some embroiderers still have favorite designs on memory cards made for earlier models. Any advice?

Great Scott!: We have been through many forms of design storage: paper punch tape, proprietary memory cards, floppy disks, CD-Rom, and now, thumb drives. Some memory cards have outlasted machines that were originally purchased in the 1990s. While there are still some legacy devices that allow their use, digitizing artistry has become more sophisticated. Newer designs are technically better, scale larger and have a contemporary vibe. Here's an idea. These vintage designs were retired many years ago. Hundreds of video games from the 1980s are playable for free on the internet. Why not make the older classic designs available as an artisan curated, sustainable, free download?

Steve Jeffery, President, Baby Lock USA



Steve: What do you think is going to be most important for the Independent Retailers to prepare for 3-5 years from now to ensure a secure and profitable future of their stores?

Great Scott!: Flexibility. Change is constant and the ability to stay on trend is critical. My retail store has endured over 41 years and bears little resemblance to the original retail experience. Home embroidery is not much more than 20 years old. Bigger, better, faster has been the mantra. Embroidery machines that integrate with digital cutters, quilting and creating in-the-hoop, cloud software and storage solutions. Convergences of techniques and technology will continue.

Steve: What will drive younger Creative Artists, Future Fashion Designers, Crafters, Quilters, Costume Designers, and Cosplay Enthusiasts into the Independent Retailers Stores?

Great Scott!: I have seen the future. One of my favorite dealers has re-envisioned their new location. The look is what I would call Hipster-chic; polished concrete floors, minimal fixtures, contemporary artwork and inspiration, with printed materials that look and feel like NOW. Just like the Apple Stores have a palpable creative energy, this store may portend our future. Check out Authorized Vac & Sew in Fresno, California.

Steve: What can Independent Retailers do, to be engaged, involved and an active participant in making a difference in their communities?

Great Scott!: Give back! Your most precious resource is time. Give your time, with passion, to an organization that aligns with your passion. There have been many initiatives within our industry that support the greater good. We have been ardent supporters of Be the Difference, helping to spread awareness of the signs and symptoms of ovarian cancer. I have been known to recite the subtle signs and symptoms at sewing events where women congregate. We hosted and supported sewing volunteers that made scores of pillowcases, donated to Hems of Hope after a recent Serge-a-thon. Our technicians have volunteered time, servicing and repairing sewing machines at elderly facilities and organizations that lift people from the throes of poverty.

Nancy Zieman, Zieman Productions



Nancy: How many times a month do people say you resemble Richard Gere? (Or better yet, how many people think Richard Gere looks like you?)

Great Scott!: Ahhh, there was a time when... Nancy, I have always admired your keen sense of humor coupled with your discerning taste in handsome men.

Nancy: What's the most unusual/unique sewing machine repair you've ever had? (For example, when my oldest son was two years old, he filled the openings in the serger with Fray Check, "giving it gas." That did not make for a happy repair person.)

Great Scott!: One of my favorite customers is a collector. Many of the machines in her collection are rare specimens that are over 120 years old. Documentation is non-existent for machines that were designed by small companies in the 1890s. These museum quality machines deserve a delicate touch and threading can be a challenge.

"Documentation is non-existent for machines that were designed by small companies in the 1890s. These museum quality machines deserve a delicate touch and threading can be a challenge."

We have a customer that embroiders at high profile events. Tasked with providing custom on-site embroidery at the Coachella Music Festival, like "bad acid" at Woodstock, the portable generators put out bad, unconditioned power, bricking one machine and hobbling two others. Our tech heeded the call, donning a tie-dyed shirt and headband, returning from the rabbit hole after a 10-hour round trip.

Nancy: What is the question that customers should ask before they purchase a machine, but rarely do?

Great Scott!: I am a touchy-feely kind of guy. Spec sheets and internet descriptions do not tell the whole story and only speak to one sense. The selection experience should appeal to a majority of the 5 senses. What does the machine look like? Is it appropriately sized for the task or budget? Is the user interface self-evident?

What does it feel like? Is it responsive, easy to thread, does it handle fabric well?

What does it sound like? Does it sound smooth or clunky, labored or controlled?

What does it taste and smell like? Well three out of five is not bad. Maybe one day we can have machines that smell like chocolate chip cookies.

Michael Mantel, Vice-President,
SVP Worldwide - Singer Viking Pfaff Brands

Michael: Does size really matter - in a sewing machine?

Great Scott!: Absolutely! Large scale embroidery designs have great impact. Larger frames allow for a greater canvas when embroidering textural designs for a one-of-a-kind fabric effect. With bigger hoops, come bigger machines. I may start a new business: Embroidery Machine Sherpa. With one call, a highly-skilled Sherpa will porter your massive embroidery machine from home to class and back. Any investors out there?

Michael: Do I really need an expensive sewing machine?

Great Scott!: Need vs. want. Price is the admission ticket to all that is fun: size, features, ease of operation and support. Embroiderers are bursting at the seams with creativity and high-end machines will enable that flow with greater ease. That said, I have seen amazing projects that were made on entry-level machines.

Michael: With so many embroidery designs available today, why should I buy embroidery software?

Great Scott!: I have embroider-buddies that have tera-bytes of designs on their portable drives. So much to choose from in style, culture, and theme. Yet, want to make it yours? With software, you can create your own designs, edit existing ones and have total control over lettering.

Very special thanks to the industry icons that took a break from their vacay, asking thought-provoking questions, on your behalf.

Did you have a question that they missed? Ask me ANYTHING! Send your questions to: GreatScott@kneedle.com, or Facebook.com/GreatScottSews

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Discount Embroidery Blanks	1	www.DiscountEmbroideryBlanks.com
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Embroidery Designs.com	15	www.embroiderydesigns.com
Embroidery Library	74	www.emblibrary.com
EmbroideryOnline.com	9	www.oesd.com/events
Embroitique	49	www.embroitique.com
Graceful Embroidery	39	www.gracefulembroidery.com
Janome	7	www.janome.com/dealers
Kreations by Kara	39	www.KreationsbyKara.com
Madeira	5	www.ezeebacking.com
Nancy's Notions	59	www.nancysnotions.com
SCHMETZ	39	www.SCHMETZneedles.com
Seams Sew Special	69	www.sewspecial.com
Sew Timeless	69	www.sewtimeless.com
Smartneedle	11	www.smartneedle.com
Stitch Soup	39	www.stitchsoup.com
Sulky	29	www.embroideryonline.com
Urban Threads	IFC	www.urbanthreads.com
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*IFC = Inside Front Cover

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July 7, 2017

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Rhinelander, WI

July 8, 2017

Software & Hooping Clinic

Tomahawk Sew & Vac
Tomahawk, WI

July 14 - 15, 2017

Vintage Chic

MidSouth Sewing Center
Murfreesboro, TN

July 14 - 15, 2017

Vintage Chic

Northwest Sewing Center
Austin, TX

July 14 - 15, 2017

Vintage Chic

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North Hills, CA

July 14, 2017

Software & Hooping Clinic

Village Sewing Center
Santa Rosa, CA

July 15, 2017

Vintage Chic

Sewing Center of Tampa Bay &
Wesley Chapel
Wesley Chapel, FL

July 15, 2017

Software & Hooping Clinic

Village Sewing of Redding
Redding, CA

July 21, 2017

Vintage Chic

Life's A Stitch
Appleton, WI

July 22, 2017

Vintage Chic

Life's A Stitch
DePere, WI

July 21 - 22, 2017

Vintage Chic

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Kennewick, WA

July 21 - 22, 2017

Software & Hooping Clinic

Sewing Center of Santa Fe
Santa Fe, NM

July 21 - 22, 2017

Embroidery Techniques from A to Z

Thimbles
Lockport, IL

July 21 - 22, 2017

Vintage Chic

Discount Fabric Warehouse
Kahului, HI

July 23 - 24, 2017

Vintage Chic

Discount Fabric Warehouse
Kailua-Kona, HI

July 25 - 26, 2017

Vintage Chic

Discount Fabric Warehouse
Hilo, HI

July 28 - 29, 2017

Software & Hooping Clinic

Ace Sewing and Vacuum Center
Pompano Beach, FL

July 28 - 29, 2017

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Beckie's Sewing Center
Tazewell, TN

July 28 - 29, 2017

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Fort Smith, AR

July 28 - 29, 2017

Vintage Chic

Discount Fabric Warehouse
Lihue, HI

July 28, 2017

Software & Hooping Clinic

Keep Me In Stitches
Tampa, FL

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Sew Vac City
College Station, TX

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Embroidery Techniques from A to Z

Tomorrow's Treasures
Crofton, MD

July 29, 2017

Software & Hooping Clinic

Keep Me In Stitches
Largo, FL

AUGUST 2017

August 4 - 5, 2017

Vintage Chic

Sew Little Time
Las Vegas, NV

August 4, 2017

Vintage Chic

Sew Select
Hattiesburg, MS

August 4 - 5, 2017

Vintage Chic

Sew Suite Studio
Summerville, SC

August 11, 2017

Vintage Chic

Allbrands
San Antonio, TX

August 11 - 12, 2017

Vintage Chic

Ann's Fabrics Sewing Machine Center
Canton, MA

August 11 - 12, 2017

Vintage Chic

Magical Stitches
Macon, GA

August 11 - 12, 2017

Vintage Chic

MidSouth Sewing Center
Knoxville, TN

August 11 - 12, 2017

Vintage Chic

Patches and Scraps
Midland, TX

August 12, 2017

Vintage Chic

Allbrands
San Antonio, TX

August 17 - 18, 2017

Beyond the Hoop

Gloria Horn Sewing Studios
Pittsburg, PA

August 17 - 18, 2017

Vintage Chic

Paramount Sewing & Vacuum
Eugene, OR

August 18, 2017

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Thornton, CO

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Vintage Chic

Sew N Sew
Waupaca, WI

August 18, 2017

Vintage Chic

Thimble Towne
Bakersfield, CA

August 19, 2017

Design Workshop

Above and Beyond Sewing
Centennial, CO

August 19, 2017

Vintage Chic

Longview Sewing
Longview, WA

August 19, 2017

Vintage Chic

Thimble Towne
Visalia, CA

August 25 - 26, 2017

Software & Hooping Clinic

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SEPTEMBER 2017

September 8, 2017

Vintage Chic

Allbrands
Baton Rouge, LA

September 8, 2017

Vintage Chic

Denton Sewing Center
Denton, TX

September 8 - 9, 2017

Vintage Chic

Sharky's Vac n Sew
Wildwood, FL

September 8, 2017

Vintage Chic

Thimble Towne
Bakersfield, CA

September 9, 2017

Vintage Chic

Allbrands
Baton Rouge, LA

September 9, 2017

Vintage Chic

Arlington Sewing Machine
Arlington, TX

September 9, 2017

Vintage Chic

Thimble Towne
Visalia, CA

September 10, 2017

Vintage Chic

Thomas Sewing Center
Mesquite, TX

September 15 - 16, 2017

Design Workshop

Catheys Sewing & Vacuum
Tucson, AZ

September 15 - 16, 2017

Vintage Chic

Coastal Sewing & Appliance
Wilmington, NC

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Vintage Chic

Ellicott City Sew Vac
Ellicott City, MD

September 15, 2017

Beyond the Hoop

First Stitches Sewing Store & Quilt Shop
Canon City, CO

September 15 - 16, 2017

Software & Hooping Clinic

Gall Sewing & Vac Centers
Lansing, MI

September 15 - 16, 2017

Design Workshop

Idaho Sewing & Vacuum Center
Boise, ID

September 15 - 16, 2017

Vintage Chic

Issaquah Sewing & Vacuum
Issaquah, WA

September 15 - 16, 2017

Vintage Chic

Ready Set Sew
Chattanooga, TN

September 15 - 16, 2017

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from A to Z**

Sew On-Sew Forth
Depew, NY

September 15 - 16, 2017

Design Workshop

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Corpus Christi, TX

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Vintage Chic

AAA Vacuum & Sewing Center
Lancaster, PA

September 22 - 23, 2017

Design Workshop

Block Therapy Quilt Shop
Gautier, MS

September 22 - 23, 2017

Vintage Chic

Rae-Bon Sew & Quilt Shop
Fargo, ND

September 22 - 23, 2017

Design Workshop

Smith-Owen Sewing & Quilting Center
Grand Rapids, MI

September 29, 2017

Vintage Chic

Pins & Needles
Middleburg Heights, OH

September 30, 2017

Vintage Chic

Pins & Needles
Mayfield Heights, OH

September 29 - 30, 2017

Vintage Chic

The Cutting Edge
Antigo, WI

September 29 - 30, 2017

Software & Hooping Clinic

The Sewing Garrett Inc.
Daytona Beach, FL

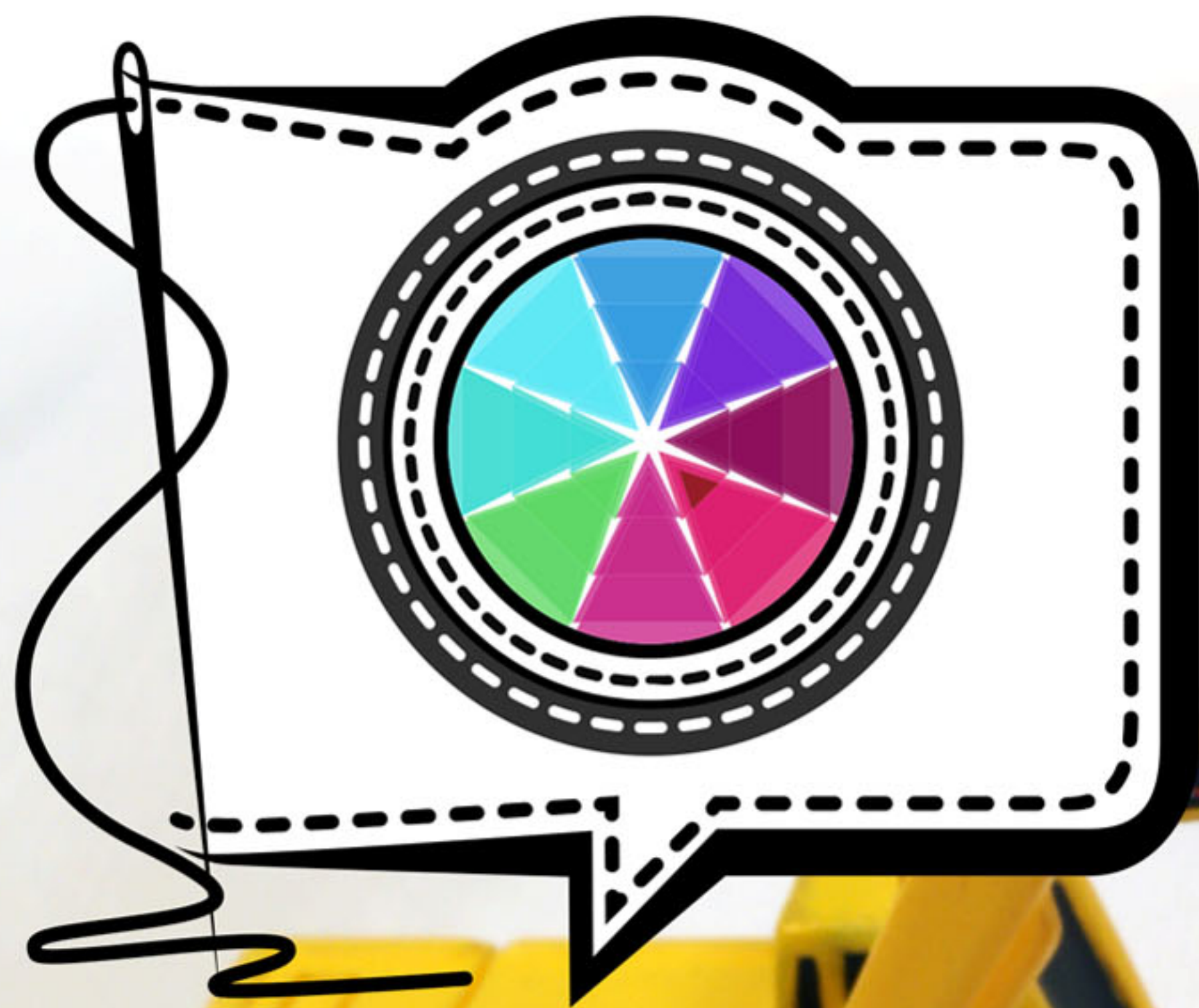
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Vintage Chic

The Sewing Studio and Fabric
Superstore
Maitland, FL



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A Closer Look

By Denise Holguin





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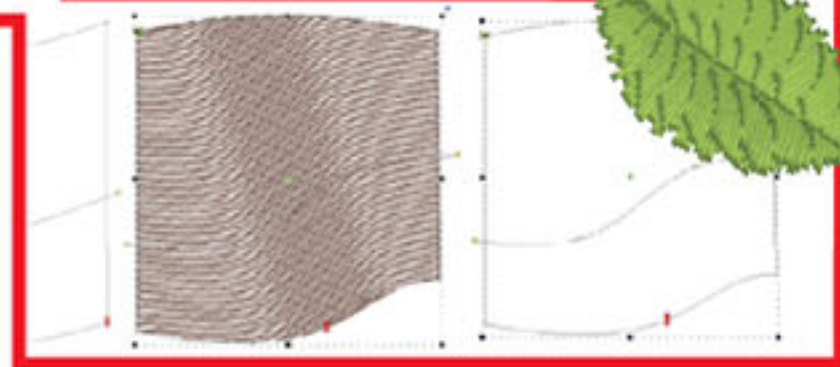
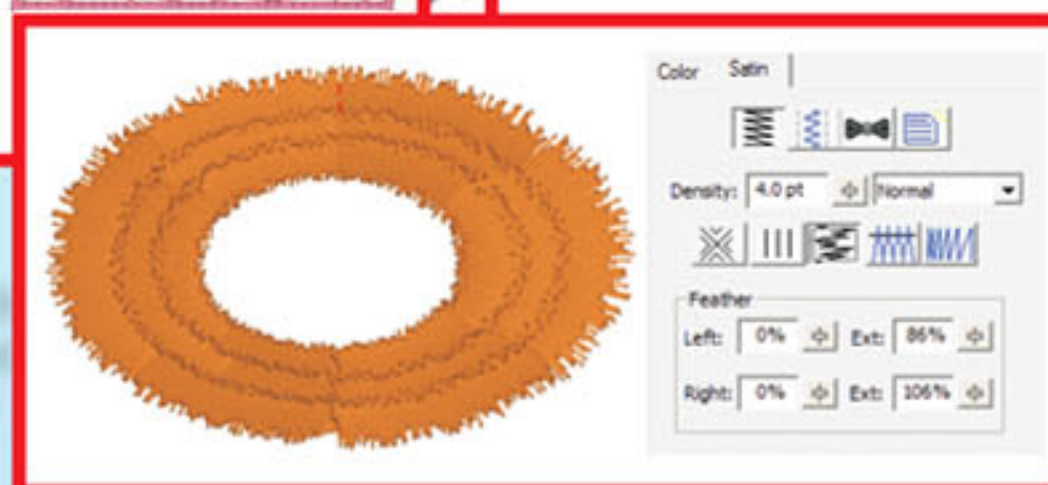
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